



P5  
3523  
I41C7  
1914

CORNELL  
UNIVERSITY  
LIBRARY



BOUGHT WITH THE INCOME  
OF THE SAGE ENDOWMENT  
FUND GIVEN IN 1891 BY  
HENRY WILLIAMS SAGE

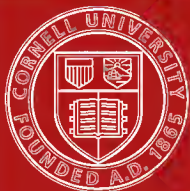
Cornell University Library  
PS 3523.I41C7 1914

The Congo, and other poems, by Vachel Lin



3 1924 019 358 641

ohh



## Cornell University Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.





**THE CONGO AND OTHER POEMS**



THE MACMILLAN COMPANY  
NEW YORK · BOSTON · CHICAGO · DALLAS  
ATLANTA · SAN FRANCISCO

MACMILLAN & CO., LIMITED  
LONDON · BOMBAY · CALCUTTA  
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.  
TORONTO



THE CONGO  
AND OTHER POEMS

BY  
VACHEL LINDSAY

---

WITH AN INTRODUCTION BY  
HARRIET MONROE  
EDITOR OF "POETRY"

New York  
THE MACMILLAN COMPANY  
1918

*All rights reserved*

3

171

PS  
3523  
IHC7  
1914

A.455002

Copyright, 1913, by Harriet Monroe and by the *Independent*.  
Copyright, 1914, by Harriet Monroe, by Margaret C. Anderson, the *Little Review*, by the *Metropolitan*, and by the Phillips Publishing Company.

---

COPYRIGHT, 1914,  
BY THE MACMILLAN COMPANY.

---

Set up and electrotyped. Published September, 1914.  
Reprinted March, October, 1915; October, 1916.

**Norwood Press**  
J. S. Cushing Co. — Berwick & Smith Co.  
Norwood, Mass., U.S.A.

## INTRODUCTION

WHEN *Poetry, A Magazine of Verse*, was first published in Chicago in the autumn of 1912, an Illinois poet, Vachel Lindsay, was, quite appropriately, one of its first discoveries. It may be not quite without significance that the issue of January, 1913, which led off with *General William Booth Enters into Heaven*, immediately followed the number in which the great poet of Bengal, Rabindra Nath Tagore, was first presented to the American public, and that these two antipodal poets soon appeared in person among the earliest visitors to the editor. For the coming together of East and West may prove to be the great event of the approaching era, and if the poetry of the now famous Bengali laureate garners the richest wisdom and highest spirituality of his ancient race, so one may venture to believe that the young Illinois troubadour brings from Lincoln's city an authentic strain of the lyric message of this newer world.

It is hardly necessary, perhaps, to mention Mr. Lindsay's loyalty to the people of his place and hour, or the training in sympathy with their aims and ideals which he has achieved through vagabondish wanderings in the Middle West. And we may permit time to decide how far he expresses their emotion. But it may be opportune

to emphasize his plea for poetry as a song art, an art appealing to the ear rather than the eye. The first section of this volume is especially an effort to restore poetry to its proper place—the audience-chamber, and take it out of the library, the closet. In the library it has become, so far as the people are concerned, almost a lost art, and perhaps it can be restored to the people only through a renewal of its appeal to the ear.

I am tempted to quote from Mr. Lindsay's explanatory note which accompanied three of these poems when they were first printed in *Poetry*. He said :

“ Mr. Yeats asked me recently in Chicago, ‘ What are we going to do to restore the primitive singing of poetry ? ’ I find what Mr. Yeats means by ‘ the primitive singing of poetry ’ in Professor Edward Bliss Reed's new volume on *The English Lyric*. He says in his chapter on the definition of the lyric : ‘ With the Greeks “ song ” was an all-embracing term. It included the crooning of the nurse to the child . . . the half-sung chant of the mower or sailor . . . the formal ode sung by the poet. In all Greek lyrics, even in the choral odes, music was the hand-maid of verse. . . . The poet himself composed the accompaniment. Euripides was censured because Iophon had assisted him in the musical setting of some of his dramas.’ Here is pictured a type of Greek work which survives in American vaudeville, where every line may be two-thirds spoken and one-third sung, the entire rendering, musical and elocutionary, depending upon the improvising power and sure instinct of the performer.

“I respectfully submit these poems as experiments in which I endeavor to carry this vaudeville form back towards the old Greek precedent of the half-chanted lyric. In this case the one-third of music must be added by the instinct of the reader. He must be Iophon. And he can easily be Iophon if he brings to bear upon the piece what might be called the Higher Vaudeville imagination. . . .”

“Big general contrasts between the main sections should be the rule of the first attempts at improvising. It is the hope of the writer that after two or three readings each line will suggest its own separate touch of melody to the reader who has become accustomed to the cadences. Let him read what he likes read, and sing what he likes sung.”

It was during this same visit in Chicago, at *Poetry's* banquet on the evening of March first, 1914, that Mr. Yeats honored Mr. Lindsay by addressing his after-dinner talk primarily to him as “a fellow craftsman,” and by saying of *General Booth*:

“This poem is stripped bare of ornament; it has an earnest simplicity, a strange beauty, and you know Bacon said, ‘There is no excellent beauty without strangeness.’”

This recognition from the distinguished Irish poet tempts me to hint at the cosmopolitan aspects of such racily local art as Mr. Lindsay's. The subject is too large for a merely introductory word, but the reader may be invited to reflect upon it. If Mr. Lindsay's poetry should cross the ocean, it would not be the first time that

our most indigenous art has reacted upon the art of older nations. Besides Poe — who, though indigenous in ways too subtle for brief analysis, yet passed all frontiers in his swift, sad flight — the two American artists of widest influence, Whitman and Whistler, have been intensely American in temperament and in the special spiritual quality of their art.

If Whistler was the first great artist to accept the modern message in Oriental art, if Whitman was the first great modern poet to discard the limitations of conventional form: if both were more free, more individual, than their contemporaries, this was the expression of their Americanism, which may perhaps be defined as a spiritual independence and love of adventure inherited from the pioneers. Foreign artists are usually the first to recognize this new tang; one detects the influence of the great dead poet and dead painter in all modern art which looks forward instead of back; and their countrymen, our own contemporary poets and painters, often express indirectly, through French influences, a reaction which they are reluctant to confess directly.

A lighter phase of this foreign enthusiasm for the American tang is confessed by Signor Marinetti, the Italian "futurist," when in his article on *Futurism and the Theatre*, in *The Mask*, he urges the revolutionary value of "American eccentrics," citing the fundamental primitive quality in their vaudeville art. This may be another statement of Mr. Lindsay's plea for a closer relation between the poet and his audience, for a return

to the healthier open-air conditions, and immediate personal contacts, in the art of the Greeks and of primitive nations. Such conditions and contacts may still be found, if the world only knew it, in the wonderful song-dances of the Hopis and others of our aboriginal tribes. They may be found, also, in a measure, in the quick response between artist and audience in modern vaudeville. They are destined to a wider and higher influence; in fact, the development of that influence, the return to primitive sympathies between artist and audience, which may make possible once more the assertion of primitive creative power, is recognized as the immediate movement in modern art. It is a movement strong enough to persist in spite of extravagances and absurdities; strong enough, it may be hoped, to fulfil its purpose and revitalize the world.

It is because Mr. Lindsay's poetry seems to be definitely in that movement that it is, I think, important.

HARRIET MONROE.





# TABLE OF CONTENTS

	PAGE
INTRODUCTION. By HARRIET MONROE . . . . .	v

## FIRST SECTION

*Poems intended to be Read Aloud, etc.*

THE CONGO . . . . .	3
THE SANTA FE TRAIL . . . . .	12
THE FIREMEN'S BALL . . . . .	21
THE MASTER OF THE DANCE . . . . .	81
THE MYSTERIOUS CAT . . . . .	38
DIRGE FOR A RIGHTEOUS KITTEN . . . . .	40
YANKEE DOODLE . . . . .	41
THE BLACK HAWK WAR OF THE ARTISTS . . . . .	44
THE JINGO AND THE MINSTREL . . . . .	47
I HEARD IMMANUEL SINGING . . . . .	51

## SECOND SECTION

*Incense*

AN ARGUMENT . . . . .	57
A RHYME ABOUT AN ELECTRICAL ADVERTISING SIGN . . . . .	60
IN MEMORY OF A CHILD . . . . .	62
GALAHAD — KNIGHT . . . . .	63
THE LEADEN-EYED . . . . .	65
AN INDIAN SUMMER DAY ON THE PRAIRIE . . . . .	66
THE HEARTH ETERNAL . . . . .	67
THE SOUL OF THE CITY . . . . .	70

	PAGE
BY THE SPRING AT SUNSET . . . . .	73
I WENT DOWN INTO THE DESERT . . . . .	74
LOVE AND LAW . . . . .	76
THE PERFECT MARRIAGE . . . . .	77
DARLING DAUGHTER OF BABYLON . . . . .	81
THE AMARANTH . . . . .	83
THE ALCHEMIST'S PETITION . . . . .	85
TWO EASTER STANZAS . . . . .	86
THE TRAVELLER-HEART . . . . .	89
THE NORTH STAR WHISPERS TO THE BLACKSMITH'S SON . . . . .	91

### THIRD SECTION

#### *A Miscellany called the Christmas Tree*

THIS SECTION IS A CHRISTMAS TREE . . . . .	95
THE SUN SAYS HIS PRAYERS . . . . .	96
THE LION . . . . .	97
AN EXPLANATION OF THE GRASSHOPPER . . . . .	97
THE LITTLE BOY FAIRIES . . . . .	97
THE MOUSE . . . . .	98
PARVENU . . . . .	99
THE SPIDER AND THE GHOST OF THE FLY . . . . .	99
CRICKETS ON A STRIKE . . . . .	100
HOW A LITTLE GIRL DANCED . . . . .	101
IN PRAISE OF SONGS THAT DIE . . . . .	104
FACTORY WINDOWS . . . . .	105
TO MARY PICKFORD . . . . .	106
BLANCH SWEET . . . . .	108
SUNSHINE . . . . .	111
AN APOLOGY FOR THE BOTTLE VOLCANIC . . . . .	113
WHEN GASSY THOMPSON STRUCK IT RICH . . . . .	115

# TABLE OF CONTENTS

xiii

## *Rhymes for Gloriana*

	PAGE
THE DOLL UPON THE <sup>2</sup> TOPMOST BOUGH . . . . .	117
ON SUDDENLY RECEIVING A CURL . . . . .	117
ON RECEIVING ONE OF GLORIANA'S LETTERS . . . . .	118
IN PRAISE OF GLORIANA'S REMARKABLE GOLDEN HAIR . . . . .	119

## FOURTH SECTION

### *Twenty Moon Poems*

ONCE MORE—TO GLORIANA . . . . .	123
---------------------------------	-----

### *First Section*

#### *Moon Poems for the Children*

EUCLID . . . . .	123
THE HAUGHTY SNAIL-KING . . . . .	124
WHAT THE RATTLESNAKE SAID . . . . .	125
THE NORTH WIND'S COOKY <sup>?</sup> . . . . .	125
DRYING THEIR WINGS . . . . .	126
WHAT THE GRAY-WINGED FAIRY SAID . . . . .	126
YET GENTLE WILL THE GRIFFIN BE . . . . .	127

### *Second Section*

#### *The Moon is a Mirror*

A SENSE OF HUMOR . . . . .	128
ON THE GARDEN WALL . . . . .	129
WRITTEN FOR A MUSICIAN . . . . .	130
THE MOON IS A PAINTER . . . . .	130
THE ENCYCLOPÆDIA . . . . .	131
WHAT THE MINER IN THE DESERT SAID . . . . .	132

	PAGE
WHAT THE COAL-HEAVER SAID . . . . .	132
WHAT THE MOON SAW . . . . .	133
WHAT SEMIRAMIS SAID . . . . .	134
WHAT THE GHOST OF THE GAMBLER SAID . . . . .	134
THE SPICE-TREE . . . . .	135
THE SCISSORS-GRINDER'. . . . .	137
MY LADY IN HER WHITE SILK SHAWL . . . . .	139
ALADDIN AND THE JINN . . . . .	140
THE STRENGTH OF THE LONELY . . . . .	142

## FIFTH SECTION

*War — 1914*

ABRAHAM LINCOLN WALKS AT MIDNIGHT . . . . .	145
A CURSE FOR KINGS . . . . .	148
WHO KNOWS? . . . . .	152
TO BUDDHA . . . . .	153
THE UNPARDONABLE SIN . . . . .	154
ABOVE THE BATTLE'S FRONT . . . . .	156
EPILOGUE. UNDER THE BLESSING OF YOUR PSYCHE WINGS . . . . .	158

FOR permission to reprint some of the poems contained in this volume the author is indebted to the courtesy of the editors and publishers of the *Metropolitan*, *Poetry: A Magazine of Verse*, the *Independent*, *Tuck's Magazine*, *Reedy's Mirror*, the *Little Review*, and the *American Magazine*.



## **FIRST SECTION**

**Poems intended to be read aloud, or chanted.**





# THE CONGO

## A STUDY OF THE NEGRO RACE

### I. THEIR BASIC SAVAGERY

Fat black bucks in a wine-barrel room,  
Barrel-house kings, with feet unstable,  
Sagged and reeled and pounded on the *A deep rolling*  
table, *bass.*

Pounded on the table,

Beat an empty barrel with the handle of  
a broom,

Hard as they were able,

Boom, boom, BOOM,

With a silk umbrella and the handle of a  
broom,

Boomlay, boomlay, boomlay, BOOM.

THEN I had religion, THEN I had a vision.

I could not turn from their revel in deri-  
sion.

THEN I SAW THE CONGO, CREEPING THROUGH *More deliberate.*  
THE BLACK, *Solemnly*  
*chanted.*

CUTTING THROUGH THE FOREST WITH A  
GOLDEN TRACK.

Then along that riverbank

A thousand miles

Tattooed cannibals danced in files ;

Then I heard the boom of the blood-lust  
song

And a thigh-bone beating on a tin-pan gong.

*A rapidly  
piling climax  
of speed and  
racket.*

And "BLOOD" screamed the whistles and  
the fifes of the warriors,

"BLOOD" screamed the skull-faced, lean  
witch-doctors,

"Whirl ye the deadly voo-doo rattle,

Harry the uplands,

Steal all the cattle,

Rattle-rattle, rattle-rattle,

Bing.

Boomlay, boomlay, boomlay, BOOM,"

A roaring, epic, rag-time tune

*With a philo-  
sophic pause.*

From the mouth of the Congo

To the Mountains of the Moon.

Death is an Elephant,

Torch-eyed and horrible,

Foam-flanked and terrible.

*Shrilly and wi-  
a heavily ac-  
cented met-*

BOOM, steal the pygmies,

BOOM, kill the Arabs,  
 BOOM, kill the white men,  
 Hoo, Hoo, Hoo.

Listen to the yell of Leopold's ghost  
 Burning in Hell for his hand-maimed host.

*Like the wind  
 in the chimney.*

Hear how the demons chuckle and yell  
 Cutting his hands off, down in Hell.

Listen to the creepy proclamation,  
 Blown through the lairs of the forest-nation,  
 Blown past the white-ants' hill of clay,  
 Blown past the marsh where the butter-  
 flies play :—

“Be careful what you do,  
 Or Mumbo-Jumbo, God of the Congo,  
 And all of the other  
 Gods of the Congo,  
 Mumbo-Jumbo will hoo-doo you,  
 Mumbo-Jumbo will hoo-doo you,  
 Mumbo-Jumbo will hoo-doo you.”

*All the o sounds  
 very golden.  
 Heavy accents  
 very heavy.  
 Light accents  
 very light. Last  
 line whispered.*

## II. THEIR IRREPRESSIBLE HIGH SPIRITS

Wild crap-shooters with a whoop and a call  
 danced the juba in their gambling-hall  
 They laughed fit to kill, and shook the town,

*Rather shrill  
 and high.*

And guyed the policemen and laughed them  
down

With a boomlay, boomlay, boomlay, BOOM.

THEN I SAW THE CONGO, CREEPING THROUGH *Read exactly as  
in first section.*

THE BLACK,

CUTTING THROUGH THE FOREST WITH A  
GOLDEN TRACK.

A negro fairyland swung into view,

A minstrel river

Where dreams come true.

The ebony palace soared on high

Through the blossoming trees to the even-  
ing sky.

The inlaid porches and casements shone

With gold and ivory and elephant-bone.

And the black crowd laughed till their  
sides were sore

At the baboon butler in the agate door,

And the well-known tunes of the parrot  
band

That trilled on the bushes of that magic land.

A troupe of skull-faced witch-men came *With pomposity.*

Through the agate doorway in suits of  
flame,

Yea, long-tailed coats with a gold-leaf crust  
 And hats that were covered with diamond-  
 dust.

And the crowd in the court gave a whoop  
 and a call

And danced the juba from wall to wall.

But the witch-men suddenly stilled the  
 throng

With a stern cold glare, and a stern old  
 song : —

*With a great  
 deliberation and  
 ghostliness.*

“Mumbo-Jumbo will hoo-doo you.” . . .

Just then from the doorway, as fat as  
 shotes,

*With overwhelm-  
 ing assurance,  
 good cheer, and  
 pomp.*

Came the cake-walk princes in their long  
 red coats,

Canes with a brilliant lacquer shine,

And tall silk hats that were red as wine.

And they pranced with their butterfly  
 partners there,

*With growing  
 speed and  
 sharply marked  
 dance-rhythm.*

Coal-black maidens with pearls in their  
 hair,

Knee-skirts trimmed with the jassamine  
 sweet,

And bells on their ankles and little black-  
 feet.

And the couples railed at the chant and  
the frown

Of the witch-men lean, and laughed them  
down.

(O rare was the revel, and well worth while  
That made those glowering witch-men smile.)

The cake-walk royalty then began

To walk for a cake that was tall as a man

To the tune of "Boomlay, boomlay, BOOM,"

While the witch-men laughed, with a sinister air,

And sang with the scalawags prancing  
there : —

" Walk with care, walk with care,

Or Mumbo-Jumbo, God of the Congo,

And all of the other

Gods of the Congo,

Mumbo-Jumbo will hoo-doo yer.

Beware, beware, walk with care

Boomlay, boomlay, boomlay, boom.

Boomlay, boomlay, boomlay, boom,

Boomlay, boomlay, boomlay, boom,

Boomlay, boomlay, boomlay,

BOOM."

*With a touch of  
negro dialect,  
and  
as rapidly as  
possible toward  
the end.*

Oh rare was the revel, and well worth while *Slow philo-*  
 That made those glowering witch-men smile. *sophic calm.*

### III. THE HOPE OF THEIR RELIGION

A good old negro in the slums of the town *Heavy bass.*  
 Preached at a sister for her velvet gown. *With a literal*  
 Howled at a brother for his low-down ways, *imitation of*  
 His prowling, guzzling, sneak-thief days. *camp-meeting*  
 Beat on the Bible till he wore it out *racket, and*  
 Starting the jubilee revival shout. *trance.*

And some had visions, as they stood on  
 chairs,

And sang of Jacob, and the golden stairs,  
 And they all repented, a thousand strong  
 From their stupor and savagery and sin and  
 wrong

And slammed with their hymn books till  
 they shook the room

With "glory, glory, glory,"

And "Boom, boom, BOOM."

THEN I SAW THE CONGO, CREEPING THROUGH

THE BLACK

CUTTING THROUGH THE JUNGLE WITH A

GOLDEN TRACK.

*Exactly as in*  
*the first section.*  
*Begin with*  
*terror and*  
*power, end with*  
*joy.*

And the gray sky opened like a new-rent  
veil

And showed the apostles with their coats of  
mail.

In bright white steele they were seated  
round

And their fire-eyes watched where the Congo  
wound.

And the twelve Apostles, from their thrones  
on high

Thrilled all the forest with their heavenly  
cry : —

“Mumbo-Jumbo will die in the jungle ;  
Never again will he hoo-doo you,  
Never again will he hoo-doo you.”

*Sung to the  
tune of “Hark,  
ten thousand  
harps and  
voices.”*

Then along that river, a thousand miles  
The vine-snared trees fell down in files.

*With growing  
deliberation  
and joy.*

Pioneer angels cleared the way

For a Congo paradise, for babes at play,

For sacred capitals, for temples clean.

Gone were the skull-faced witch-men lean.

There, where the wild ghost-gods had wailed

A million boats of the angels sailed

With oars of silver, and prows of blue

*In a rather  
high key — as  
delicately as  
possible.*



And silken pennants that the sun shone  
through.

'Twas a land transfigured, 'twas a new  
creation.

Oh, a singing wind swept the negro nation  
And on through the backwoods clearing  
flew:—

“Mumbo-Jumbo is dead in the jungle.  
Never again will he hoo-doo you.  
Never again will he hoo-doo you.”

*To the tune of  
“Hark, ten  
thousand harps  
and voices.”*

Redeemed were the forests, the beasts and  
the men,

And only the vulture dared again  
By the far, lone mountains of the moon  
To cry, in the silence, the Congo tune:—

Mumbo-Jumbo will hoo-doo you,  
“Mumbo-Jumbo will hoo-doo you.  
Mumbo . . . Jumbo . . . will . . . hoo-doo . . .  
you.”

*Dying down  
into a pene-  
trating,  
terrified  
whisper.*

## THE SANTA-FE TRAIL. (A HUMORESQUE)

I asked the old Negro, "What is that bird that sings so well?" He answered: "That is the Rachel-Jane." "Hasn't it another name, lark, or thrush, or the like?" "No. Jus' Rachel-Jane."

## I. IN WHICH A RACING AUTO COMES FROM THE EAST

This is the order of the music of the morn-  
 ing: — *To be sung  
 delicately, to an  
 improvised  
 tune.*  
 First, from the far East comes but a croon-  
 ing.

The crooning turns to a sunrise singing.

Hark to the *calm*-horn, *balm*-horn, *psalm*-  
 horn.

Hark to the *faint*-horn, *quaint*-horn, *saint*-  
 horn. . . .

Hark to the *pace*-horn, *chase*-horn, *race*-horn. *To be sung or  
 read with great  
 speed.*  
 And the holy veil of the dawn has gone.

Swiftly the brazen car comes on.

It burns in the East as the sunrise burns.

I see great flashes where the far trail turns.

Its eyes are lamps like the eyes of dragons.  
 It drinks gasoline from big red flagons.  
 Butting through the delicate mists of the  
     morning,  
 It comes like lightning, goes past roaring.  
 It will hail all the wind-mills, taunting,  
     ringing,  
 Dodge the cyclones,  
 Count the milestones,  
 On through the ranges the prairie-dog tills —  
 Scooting past the cattle on the thousand  
     hills. . . .

Ho for the tear-horn, scare-horn, dare-horn, *To be read or  
 sung in a rolling  
 bass, with some  
 deliberation.*  
 Ho for the gay-horn, bark-horn, bay-horn.  
*Ho for Kansas, land that restores us  
 When houses choke us, and great books bore us!  
 Sunrise Kansas, harvester's Kansas,  
 A million men have found you before us.*

## II. IN WHICH MANY AUTOS PASS WESTWARD

I want live things in their pride to remain. *In an even,  
 deliberate,  
 narrative  
 manner.*  
 I will not kill one grasshopper vain  
 Though he eats a hole in my shirt like a  
     door.

I let him out, give him one chance more.  
Perhaps, while he gnaws my hat in his whim,  
Grasshopper lyrics occur to him.

I am a tramp by the long trail's border,  
Given to squalor, rags and disorder.  
I nap and amble and yawn and look,  
Write fool-thoughts in my grubby book,  
Recite to the children, explore at my ease,  
Work when I work, beg when I please,  
Give crank-drawings, that make folks stare  
To the half-grown boys in the sunset glare,  
And get me a place to sleep in the hay  
At the end of a live-and-let-live day.

I find in the stubble of the new-cut weeds  
A whisper and a feasting, all one needs :  
The whisper of the strawberries, white and  
    red  
Here where the new-cut weeds lie dead.

But I would not walk all alone till I die  
Without some life-drunk horns going by.  
Up round this apple-earth they come  
Blasting the whispers of the morning  
    dumb : —

Cars in a plain realistic row.  
 And fair dreams fade  
 When the raw horns blow.

On each snapping pennant  
 A big black name : —  
 The careering city  
 Whence each car came.

They tour from Memphis, Atlanta, Savannah, Tallahassee and Texarkana. *Like a train-caller in a Union Depot.*

They tour from St. Louis, Columbus,  
 Manistee,

They tour from Peoria, Davenport, Kankakee.

Cars from Concord, Niagara, Boston,  
 Cars from Topeka, Emporia, and Austin.

Cars from Chicago, Hannibal, Cairo.

Cars from Alton, Oswego, Toledo.

Cars from Buffalo, Kokomo, Delphi,

Cars from Lodi, Carmi, Loami.

Ho for Kansas, land that restores us  
 When houses choke us, and great books bore  
 us !

While I watch the highroad  
 And look at the sky,

While I watch the clouds in amazing  
 grandeur  
 Roll their legions without rain  
 Over the blistering Kansas plain —  
 While I sit by the milestone  
 And watch the sky,  
 The United States  
 Goes by.

Listen to the iron-horns, ripping, racking.  
 Listen to the quack-horns, slack and clack-  
 ing.

*To be given  
 very harshly,  
 with a  
 snapping ex-  
 plosiveness.*

Way down the road, trilling like a toad,  
 Here comes the *dice*-horn, here comes the  
*vice*-horn,  
 Here comes the *snarl*-horn, *brawl*-horn, *lewd*-  
 horn,  
 Followed by the *prude*-horn, bleak and  
 squeaking : —  
 (Some of them from Kansas, some of them  
 from Kansas.)  
 Here comes the *hod*-horn, *plod*-horn, *sod*-  
 horn,  
 Nevermore-to-roam-horn, *loam*-horn, *home*-  
 horn.

(Some of them from Kansas, some of them  
from Kansas.)

Far away the Rachel-Jane  
Not defeated by the horns  
Sings amid a hedge of thorns :—  
“Love and life,  
Eternal youth —  
Sweet, sweet, sweet, sweet,  
Dew and glory,  
Love and truth,  
Sweet, sweet, sweet, sweet.”

*To be read or  
sung, well-nigh  
in a whisper.*

WHILE SMOKE-BLACK FREIGHTS ON THE  
DOUBLE-TRACKED RAILROAD,  
DRIVEN AS THOUGH BY THE FOUL-FIEND'S  
OX-GOAD,  
SCREAMING TO THE WEST COAST, SCREAM-  
ING TO THE EAST,  
CARRY OFF A HARVEST, BRING BACK A  
FEAST,  
HARVESTING MACHINERY AND HARNESS FOR  
THE BEAST.  
THE HAND-CARS WHIZ, AND RATTLE ON THE  
RAILS,  
THE SUNLIGHT FLASHES ON THE TIN  
DINNER-PAILS.

*Louder and  
louder, faster  
and faster.*

And then, in an instant,

Ye modern men,

Behold the procession once again,

Listen to the iron-horns, ripping, racking,

Listen to the *wise*-horn, desperate-to-advise  
horn,

Listen to the *fast*-horn, *kill*-horn, *blast*-  
horn. . . .

Far away the Rachel-Jane

Not defeated by the horns

Sings amid a hedge of thorns : —

Love and life,

Eternal youth,

Sweet, sweet, sweet, sweet,

Dew and glory,

Love and truth.

Sweet, sweet, sweet, sweet.

The mufflers open on a score of cars

With wonderful thunder,

CRACK, CRACK, CRACK,

CRACK-CRACK, CRACK-CRACK,

CRACK-CRACK-CRACK, . . .

Listen to the gold-horn . . .

Old-horn . . .

Cold-horn . . .

*In a rolling  
bass, with  
increasing  
deliberation.*

*With a snap-  
ping explosive-  
ness.*

*To be sung or  
read well-nigh  
in a whisper.*

*To be brawled  
in the begin-  
ning with a  
snapping  
explosiveness,  
ending in a  
languorous  
chant.*



And all of the tunes, till the night comes  
down

On hay-stack, and ant-hill, and wind-bitten  
town.

Then far in the west, as in the beginning,  
Dim in the distance, sweet in retreating;  
Hark to the faint-horn, quaint-horn, saint-  
horn,

*To be sung to  
exactly the  
same whispered  
tune as the first  
five lines.*

Hark to the calm-horn, balm-horn, psalm-  
horn. . . .

They are hunting the goals that they under-  
stand : —

San-Francisco and the brown sea-sand.

My goal is the mystery the beggars win.

I am caught in the web the night-winds  
spin.

*This section  
beginning  
sonorously,  
ending in a  
languorous  
whisper.*

The edge of the wheat-ridge speaks to me.

I talk with the leaves of the mulberry tree.

And now I hear, as I sit all alone

In the dusk, by another big Santa-Fe stone,

The souls of the tall corn gathering round

And the gay little souls of the grass in the  
ground.

Listen to the tale the cotton-wood tells,

Listen to the wind-mills, singing o'er the  
wells.

Listen to the whistling flutes without price  
Of myriad prophets out of paradise.

Harken to the wonder

That the night-air carries. . . .

Listen . . . to . . . the . . . whisper . . .

Of . . . the . . . prairie . . . fairies

Singing o'er the fairy plain : —

“Sweet, sweet, sweet, sweet.

Love and glory,

Stars and rain,

Sweet, sweet, sweet, sweet. . . .”

*To the same  
whispered tune  
as the Rachel-  
Jane song —  
but very slowly.*

## THE FIREMEN'S BALL

## SECTION ONE

"Give the engines room,  
 Give the engines room."  
 Louder, faster  
 The little band-master  
 Whips up the fluting,  
 Hurries up the tooting.  
 He thinks that he stands,  
 The reins in his hands,  
 In the fire-chief's place  
 In the night alarm chase.  
 The cymbals whang,  
 The kettledrums bang : —  
 "Clear the street,  
 Clear the street,  
 Clear the street — Boom, boom.  
 In the evening gloom,  
 In the evening gloom,  
 Give the engines room,  
 Give the engines room,

*To be read, or  
 chanted, with  
 the heavy  
 buzzing bass  
 of fire-engines  
 pumping.*

*In this pas-  
 sage the reading  
 or chanting  
 is shriller and  
 higher.*

Lest souls be trapped  
In a terrible tomb."  
The sparks and the pine-brands  
Whirl on high  
From the black and reeking alleys  
To the wide red sky.  
Hear the hot glass crashing,  
Hear the stone steps hissing.  
Coal black streams  
Down the gutters pour.  
There are cries for help  
From a far fifth floor.  
For a longer ladder  
Hear the fire-chief call.  
Listen to the music  
Of the firemen's ball.  
Listen to the music  
Of the firemen's ball.  
"Tis the  
NIGHT  
Of doom,"  
Say the ding-dong doom-bells.  
"NIGHT  
Of doom,"  
Say the ding-dong doom-bells.

*To be read  
or chanted in  
a heavy bass.*

Faster, faster  
 The red flames come.  
 "Hum grum," say the engines,  
 "Hum grum grum."  
 "Buzz, buzz,"  
 Says the crowd.  
 "See, see,"  
 Calls the crowd.  
 "Look out,"  
 Yelps the crowd  
 And the high walls fall : —  
 Listen to the music  
 Of the firemen's ball.  
 Listen to the music  
 Of the firemen's ball.  
 "'Tis the  
 NIGHT  
 Of doom,"  
 Say the ding-dong doom-bells.  
 NIGHT  
 Of doom,  
 Say the ding-dong doom-bells.  
 Whangaranga, whangaranga,  
 Whang, whang, whang,  
 Clang, clang, clangaranga,

*Shriller and  
higher.*

*Heavy bass.*

Clang, clang, clang.

Clang—a—ranga—

Clang—a—ranga—

Clang,

Clang,

Clang.

Listen — to — the — music —

Of the firemen's ball —

*Bass, much  
slower.*

### SECTION TWO

“Many's the heart that's breaking  
If we could read them all  
After the ball is over.” (An old song.)

Scornfully, gaily

The bandmaster sways,

Changing the strain

That the wild band plays.

With a red and royal intoxication,

A tangle of sounds

And a syncopation,

Sweeping and bending

From side to side,

Master of dreams,

With a peacock pride.

A lord of the delicate flowers of delight

*To be read or  
sung slowly and  
softly, in the  
manner of  
lustful, insinu-  
ating music.*

He drives compunction  
 Back through the night.  
 Dreams he's a soldier  
 Plumed and spurred,  
 And valiant lads  
 Arise at his word,  
 Flaying the sober  
 Thoughts he hates,  
 Driving them back  
 From the dream-town gates.  
 How can the languorous  
 Dancers know  
 The red dreams come  
 When the good dreams go?  
 "'Tis the  
 NIGHT  
 Of love,"  
 Call the silver joy-bells,  
 "NIGHT  
 Of love,"  
 Call the silver joy-bells.  
 "Honey and wine,  
 Honey and wine.  
 Sing low, now, violins,  
 Sing, sing low,

*To be read  
 or chanted  
 slowly and  
 softly in the  
 manner of  
 lustful insinuating music.*

Blow gently, wood-wind,  
 Mellow and slow.  
 Like midnight poppies  
 The sweethearts bloom.  
 Their eyes flash power,  
 Their lips are dumb.  
 Faster and faster  
 Their pulses come,  
 Though softer now  
 The drum-beats fall.  
 Honey and wine,  
 Honey and wine.  
 'Tis the firemen's ball,  
 'Tis the firemen's ball.

"I am slain,"  
 Cries true-love  
 There in the shadow.  
 "And I die,"  
 Cries true-love,  
 There laid low.  
 "When the fire-dreams come,  
 The wise dreams go."

BUT HIS CRY IS DROWNED  
 BY THE PROUD BAND-MASTER.

*With a climax  
 of whispered  
 mourning.*

*Suddenly in-  
 terrupting. To  
 be read or sung*



And now great gongs whang,  
 Sharper, faster,  
 And kettledrums rattle  
 And hide the shame  
 With a swish and a swirk  
 In dead love's name.

Red and crimson  
 And scarlet and rose  
 Magical poppies  
 The sweethearts bloom.  
 The scarlet stays  
 When the rose-flush goes,  
 And love lies low  
 In a marble tomb.

“’Tis the

NIGHT

Of doom,”

Call the ding-dong doom-bells.

“NIGHT

Of Doom,”

Call the ding-dong doom-bells.

Hark how the piccolos still make cheer.

“’Tis a moonlight night in the spring of  
 the year.”

CLANGARANGA, CLANGARANGA,

*in a heavy  
 bass. First  
 eight lines as  
 harsh as pos-  
 sible. Then  
 gradually  
 musical and  
 sonorous.*

*Sharply in-  
 terrupting in a  
 very high key.*

*Heavy bass.*

CLANG . . . CLANG . . . CLANG.

CLANG . . . A . . . RANGA . . .

CLANG . . . A . . . RANGA . . .

CLANG . . . CLANG . . . CLANG . . .

LISTEN . . . TO . . . THE . . . MUSIC . . .

OF . . . THE . . . FIREMEN'S BALL . . .

LISTEN . . . TO . . . THE . . . MUSIC . . .

OF . . . THE . . . FIREMEN'S . . . BALL . . .

### SECTION THREE

In Which, contrary to Artistic Custom, the moral of the piece is placed before the reader.

(From the first Khandaka of the Mahavagga: "There Buddha thus addressed his disciples: 'Everything, O mendicants, is burning. With what fire is it burning? I declare unto you it is burning with the fire of passion, with the fire of anger, with the fire of ignorance. It is burning with the anxieties of birth, decay and death, grief, lamentation, suffering and despair. . . . A disciple, . . . becoming weary of all that, divests himself of passion. By absence of passion, he is made free.'")

I once knew a teacher,  
Who turned from desire,  
Who said to the young men  
"Wine is a fire."

*To be intoned  
after the  
manner of a  
priestly service.*

Who said to the merchants : —

“Gold is a flame  
That sears and tortures  
If you play at the game.”

I once knew a teacher  
Who turned from desire  
Who said to the soldiers,  
“Hate is a fire.”

Who said to the statesmen : —

“Power is a flame  
That flays and blisters  
If you play at the game.”

I once knew a teacher  
Who turned from desire,  
Who said to the lordly,

“Pride is a fire.”

Who thus warned the revellers : —

“Life is a flame.  
Be cold as the dew  
Would you win at the game  
With hearts like the stars,  
With hearts like the stars.”

SO BEWARE,  
SO BEWARE,

*Interrupting  
very loudly  
for the last  
time.*

SO BEWARE OF THE FIRE.

Clear the streets,

BOOM, BOOM,

Clear the streets,

BOOM, BOOM,

GIVE THE ENGINES ROOM,

GIVE THE ENGINES ROOM,

LEST SOULS BE TRAPPED

IN A TERRIBLE TOMB.

SAYS THE SWIFT WHITE HORSE

TO THE SWIFT BLACK HORSE:—

“THERE GOES THE ALARM,

THERE GOES THE ALARM.

THEY ARE HITCHED, THEY ARE OFF,

THEY ARE GONE IN A FLASH,

AND THEY STRAIN AT THE DRIVER'S IRON ARM.”

CLANG . . . A . . . RANGA, . . . CLANG . . . A

. . . RANGA. . . .

CLANG . . . CLANG . . . CLANG. . . .

CLANG . . . A . . . RANGA. . . . CLANG . . . A . . .

. . . RANGA. . . .

CLANG . . . CLANG . . . CLANG. . . .

CLANG . . . A . . . RANGA. . . . CLANG . . . A

. . . RANGA. . . .

CLANG . . . CLANG . . . CLANG. . . .

## THE MASTER OF THE DANCE

A chant to which it is intended a group of children shall dance and improvise pantomime led by their dancing-teacher.

## I

A master deep-eyed  
Ere his manhood was ripe,  
He sang like a thrush,  
He could play any pipe.  
So dull in the school  
That he scarcely could spell,  
He read but a bit,  
And he figured not well.  
A bare-footed fool,  
Shod only with grace ;  
Long hair streaming down  
Round a wind-hardened face ;  
He smiled like a girl,  
Or like clear winter skies,  
A virginal light  
Making stars of his eyes.

In swiftness and poise,  
A proud child of the deer,  
A white fawn he was,  
Yet a fawn without fear.  
No youth thought him vain,  
Or made mock of his hair,  
Or laughed when his ways  
Were most curiously fair.  
A mastiff at fight,  
He could strike to the earth  
The envious one  
Who would challenge his worth.  
However we bowed  
To the schoolmaster mild,  
Our spirits went out  
To the fawn-footed child.  
His beckoning led  
Our troop to the brush.  
We found nothing there  
But a wind and a hush.  
He sat by a stone  
And he looked on the ground,  
As if in the weeds  
There was something profound.  
His pipe seemed to neigh,

Then to bleat like a sheep,  
Then sound like a stream  
Or a waterfall deep.  
It whispered strange tales,  
Human words it spoke not.  
Told fair things to come,  
And our marvellous lot  
If now with fawn-steps  
Unshod we advanced  
To the midst of the grove  
And in reverence danced.  
We obeyed as he piped  
Soft grass to young feet,  
Was a medicine mighty,  
A remedy meet.  
Our thin blood awoke,  
It grew dizzy and wild,  
Though scarcely a word  
Moved the lips of a child.  
Our dance gave allegiance,  
It set us apart,  
We tripped a strange measure,  
Uplifted of heart.

## II

We thought to be proud  
Of our fawn everywhere.  
We could hardly see how  
Simple books were a care.  
No rule of the school  
This strange student could tame.  
He was banished one day,  
While we quivered with shame.  
He piped back our love  
On a moon-silvered night,  
Enticed us once more  
To the place of delight.  
A greeting he sang  
And it made our blood beat,  
It tramped upon custom  
And mocked at defeat.  
He builded a fire  
And we tripped in a ring,  
The embers our books  
And the fawn our good king.  
And now we approached  
All the mysteries rare  
That shadowed his eyelids



And blew through his hair.  
That spell now was peace  
The deep strength of the trees,  
The children of nature  
We clambered her knees.  
Our breath and our moods  
Were in tune with her own,  
Tremendous her presence,  
Eternal her throne.  
The ostracized child  
Our white foreheads kissed,  
Our bodies and souls  
Became lighter than mist.  
Sweet dresses like snow  
Our small lady-loves wore,  
Like moonlight the thoughts  
That our bosoms upbore.  
Like a lily the touch  
Of each cold little hand.  
The loves of the stars  
We could now understand.  
O quivering air !  
O the crystalline night !  
O pauses of awe  
And the faces swan-white !

O ferns in the dusk !  
O forest-shrined hour !  
O earth that sent upward  
The thrill and the power,  
To lift us like leaves,  
A delirious whirl,  
The masterful boy  
And the delicate girl !  
What child that strange night-time  
Can ever forget ?  
His fealty due  
And his infinite debt  
To the folly divine,  
To the exquisite rule  
Of the perilous master,  
The fawn-footed fool ?

## III

Now soldiers we seem,  
And night brings a new thing,  
A terrible ire,  
As of thunder awing.  
A warrior power,  
That old chivalry stirred,  
When knights took up arms,

As the maidens gave word.

THE END OF OUR WAR,

WILL BE GLORY UNTOLD.

WHEN THE TOWN LIKE A GREAT

BUDDING ROSE SHALL UNFOLD !

*Near, nearer that war,*

*And that ecstasy comes,*

*We hear the trees beating*

*Invisible drums.*

*The fields of the night*

*Are starlit above,*

*Our girls are white torches*

*Of conquest and love.*

*No nerve without will,*

*And no breast without breath,*

*We whirl with the planets*

*That never know death !*

## THE MYSTERIOUS CAT

A chant for a children's pantomime dance, suggested by a picture painted by George Mather Richards.

I saw a proud, mysterious cat,  
I saw a proud, mysterious cat  
Too proud to catch a mouse or rat —  
Mew, mew, mew.

But catnip she would eat, and purr,  
But catnip she would eat, and purr.  
And goldfish she did much prefer —  
Mew, mew, mew.

I saw a cat — 'twas but a dream,  
I saw a cat — 'twas but a dream  
Who scorned the slave that brought her  
cream —  
Mew, mew, mew.

Unless the slave were dressed in style,  
Unless the slave were dressed in style

And knelt before her all the while —  
Mew, mew, mew.

Did you ever hear of a thing like that?  
Did you ever hear of a thing like that?  
Did you ever hear of a thing like that?  
Oh, what a proud mysterious cat.  
Oh, what a proud mysterious cat.  
Oh, what a proud mysterious cat.  
Mew . . . mew . . . mew.

## A DIRGE FOR A RIGHTEOUS KITTEN

To be intoned, all but the two italicized lines, which are to be spoken in a snappy, matter-of-fact way.

Ding-dong, ding-dong, ding-dong.

Here lies a kitten good, who kept

A kitten's proper place.

He stole no pantry eatables,

Nor scratched the baby's face.

*He let the alley-cats alone.*

He had no yowling vice.

His shirt was always laundried well,

He freed the house of mice.

Until his death he had not caused

His little mistress tears,

He wore his ribbon prettily,

*He washed behind his ears.*

Ding-dong, ding-dong, ding-dong.

## YANKEE DOODLE

This poem is intended as a description of a sort of Blashfield mural painting on the sky. To be sung to the tune of Yankee Doodle, yet in a slower, more orotund fashion. It is presumably an exercise for an entertainment on the evening of Washington's Birthday.

Dawn this morning burned all red

Watching them in wonder.

There I saw our spangled flag

Divide the clouds asunder.

Then there followed Washington.

Ah, he rode from glory,

Cold and mighty as his name

And stern as Freedom's story.

Unsubdued by burning dawn

Led his continentals.

Vast they were, and strange to see

In gray old regimentals: —

Marching still with bleeding feet,

Bleeding feet and jesting —

Marching from the judgment throne  
With energy unresting.  
How their merry quickstep played —  
Silver, sharp, sonorous,  
Piercing through with prophecy  
The demons' rumbling chorus —  
Behold the ancient powers of sin  
And slavery before them ! —  
Sworn to stop the glorious dawn,  
The pit-black clouds hung o'er them.  
Plagues that rose to blast the day  
Fiend and tiger faces,  
Monsters plotting bloodshed for  
The patient toiling races.  
Round the dawn their cannon raged,  
Hurling bolts of thunder,  
Yet before our spangled flag  
Their host was cut asunder.  
Like a mist they fled away. . . .  
Ended wrath and roaring.  
Still our restless soldier-host  
From East to West went pouring.

High beside the sun of noon  
They bore our banner splendid.



All its days of stain and shame  
And heaviness were ended.  
Men were swelling now the throng  
From great and lowly station —  
Valiant citizens to-day  
Of every tribe and nation.  
Not till night their rear-guard came,  
Down the west went marching,  
And left behind the sunset-rays  
In beauty overarching.  
War-god banners lead us still,  
Rob, enslave and harry  
Let us rather choose to-day  
The flag the angels carry —  
Flag we love, but brighter far —  
Soul of it made splendid :  
Let its days of stain and shame  
And heaviness be ended.  
Let its fifes fill all the sky,  
Redeemed souls marching after,  
Hills and mountains shake with song,  
While seas roll on in laughter.

## THE BLACK HAWK WAR OF THE ARTISTS

WRITTEN FOR LORADO TAFT'S STATUE OF BLACK HAWK  
AT OREGON, ILLINOIS

To be given in the manner of the Indian Oration and  
the Indian War-Cry.

Hawk of the Rocks,  
Yours is our cause to-day.  
Watching your foes  
Here in our war array,  
Young men we stand,  
Wolves of the West at bay.

*Power, power for war  
Comes from these trees divine;  
Power from the boughs,  
Boughs where the dew-beads shine,  
Power from the cones —  
Yea, from the breath of the pine !*

Power to restore  
All that the white hand mars.

See the dead east  
Crushed with the iron cars —  
Chimneys black  
Blinding the sun and stars !

Hawk of the pines,  
Hawk of the plain-winds fleet,  
You shall be king  
There in the iron street,  
Factory and forge  
Trodden beneath your feet.

There will proud trees  
Grow as they grow by streams.  
There will proud thoughts  
Walk as in warrior dreams.  
There will proud deeds  
Bloom as when battle gleams !

Warriors of Art,  
We will hold council there,  
Hewing in stone  
Things to the trapper fair,  
Painting the gray  
Veils that the spring moons wear,

This our revenge,  
This one tremendous change :  
Making new towns,  
Lit with a star-fire strange,  
Wild as the dawn  
Gilding the bison-range.

All the young men  
Chanting your cause that day,  
Red-men, new-made  
Out of the Saxon clay,  
Strong and redeemed,  
Bold in your war-array !

## THE JINGO AND THE MINSTREL

AN ARGUMENT FOR THE MAINTENANCE OF PEACE AND  
GOODWILL WITH THE JAPANESE PEOPLE

Glossary for the uninstructed and the hasty: Jimmu Tenno, ancestor of all the Japanese Emperors; Nikko, Japan's loveliest shrine; Iyeyasu, her greatest statesman; Bushido, her code of knighthood; The Forty-seven Ronins, her classic heroes; Nogi, her latest hero; Fuji, her most beautiful mountain.

"Now do you know of Avalon

That sailors call Japan?

She holds as rare a chivalry

As ever bled for man.

King Arthur sleeps at Nikko hill

Where Iyeyasu lies,

And there the broad Pendragon flag

In deathless splendor flies."

*The minstrel  
speaks.*

"Nay, minstrel, but the great ships come

From out the sunset sea.

We cannot greet the souls they bring

*The jingo  
answers.*

*With welcome high and free.  
 How can the Nippon nondescripts  
 That weird and dreadful band  
 Be aught but what we find them here: —  
 The blasters of the land?"*

“First race, first men from anywhere  
 To face you, eye to eye.

*The minstrel  
 replies.*

For *that* do you curse Avalon  
 And raise a hue and cry?  
 These toilers cannot kiss your hand,  
 Or fawn with hearts bowed down.  
 Be glad for them, and Avalon,  
 And Arthur's ghostly crown.

“No doubt your guests, with sage debate  
 In grave things gentlemen  
 Will let your trade and farms alone  
 And turn them back again.  
 But why should brawling braggarts rise  
 With hasty words of shame  
 To drive them back like dogs and swine  
 Who in due honor came?"

“*We cannot give them honor, sir.  
 We give them scorn for scorn.*

*The jingo  
 answers.*

*And Rumor steals around the world  
 All white-skinned men to warn  
 Against this sleek silk-merchant here  
 And viler coolie-man  
 And wrath within the courts of war  
 Brews on against Japan !”*

“Must Avalon, with hope forlorn,  
 Her back against the wall,  
 Have lived her brilliant life in vain  
 While ruder tribes take all ?  
 Must Arthur stand with Asian Celts,  
 A ghost with spear and crown,  
 Behind the great Pendragon flag  
 And be again cut down ?

*The minstrel  
 replies.*

“Tho Europe’s self shall move against  
 High Jimmu Tenno’s throne  
 The Forty-seven Ronin Men  
 Will not be found alone.  
 For Percival and Bedivere  
 And Nogi side by side  
 Will stand, — with mourning Merlin there,  
 Tho all go down in pride.

“But has the world the envious dream —

Ah, such things cannot be, —  
To tear their fairy-land like silk  
And toss it in the sea?  
Must venom rob the future day  
The ultimate world-man  
Of rare Bushido, code of codes,  
The fair heart of Japan?

“Go, be the guest of Avalon.

Believe me, it lies there  
Behind the mighty gray sea-wall  
Where heathen bend in prayer:  
Where peasants lift adoring eyes  
To Fuji's crown of snow.  
King Arthur's knights will be your hosts,  
So cleanse your heart, and go.

“And you will find but gardens sweet

Prepared beyond the seas,  
And you will find but gentlefolk  
Beneath the cherry-trees.  
So walk you worthy of your Christ  
Tho church bells do not sound,  
And weave the bands of brotherhood  
On Jimmu Tenno's ground.”



## I HEARD IMMANUEL SINGING

(The poem shows the Master, with his work done, singing to free his heart in Heaven.)

This poem is intended to be half said, half sung, very softly, to the well-known tune: —

“Last night I lay a-sleeping,  
There came a dream so fair,  
I stood in Old Jerusalem  
Beside the temple there, —” etc.

Yet this tune is not to be fitted on, arbitrarily. It is here given to suggest the manner of handling rather than determine it.

I heard Immanuel singing  
Within his own good lands,  
I saw him bend above his harp.  
I watched his wandering hands  
Lost amid the harp-strings;  
Sweet, sweet I heard him play.  
His wounds were altogether healed.  
Old things had passed away.

*To be sung.*

All things were new, but music.  
The blood of David ran  
Within the Son of David,  
Our God, the Son of Man.  
He was ruddy like a shepherd.  
His bold young face, how fair.  
Apollo of the silver bow  
Had not such flowing hair.

I saw Immanuel singing  
On a tree-girdled hill.  
The glad remembering branches  
Dimly echoed still  
The grand new song proclaiming  
The Lamb that had been slain.  
New-built, the Holy City  
Gleamed in the murmuring plain.

*To be read very  
softly, but in  
spirited  
response.*

The crowning hours were over.  
The pageants all were past.  
Within the many mansions  
The hosts, grown still at last,  
In homes of holy mystery  
Slept long by crooning springs

Or waked to peaceful glory,  
A universe of Kings.

He left his people happy.  
He wandered free to sigh  
Alone in lowly friendship  
With the green grass and the sky.  
He murmured ancient music  
His red heart burned to sing  
Because his perfect conquest  
Had grown a weary thing.

*To be sung.*

No chant of gilded triumph —  
His lonely song was made  
Of Art's deliberate freedom ;  
Of minor chords arrayed  
In soft and shadowy colors  
That once were radiant flowers : —  
The Rose of Sharon, bleeding  
In Olive-shadowed bowers : —

And all the other roses  
In the songs of East and West  
Of love and war and worshipping,  
And every shield and crest

Of thistle or of lotus  
 Or sacred lily wrought  
 In creeds and psalms and palaces  
 And temples of white thought : —

All these he sang, half-smiling  
 And weeping as he smiled,  
 Laughing, talking to his harp  
 As to a new-born child : —  
 As though the arts forgotten  
 But bloomed to prophecy  
 These careless, fearless harp-strings,  
 New-crying in the sky.

“When this his hour of sorrow  
 For flowers and Arts of men  
 Has passed in ghostly music,”  
 I asked my wild heart then —  
 What will he sing to-morrow,  
 What wonder, all his own  
 Alone, set free, rejoicing,  
 With a green hill for his throne ?  
 What will he sing to-morrow  
 What wonder all his own  
 Alone, set free, rejoicing,  
 With a green hill for his throne ?

*To be read very  
 softly, yet in  
 spirited re-  
 sponse.*

*To be sung.*

**SECOND SECTION**  
**INCENSE**



## AN ARGUMENT

### I. THE VOICE OF THE MAN IMPATIENT WITH VISIONS AND UTOPIAS

We find your soft Utopias as white  
As new-cut bread, and dull as life in cells,  
O, scribes who dare forget how wild we are  
How human breasts adore alarum bells.  
You house us in a hive of prigs and saints  
Communal, frugal, clean and chaste by law.  
I'd rather brood in bloody Elsinore  
Or be Lear's fool, straw-crowned amid the  
straw.

Promise us all our share in Agincourt  
Say that our clerks shall venture scorns and  
death,  
That future ant-hills will not be too good  
For Henry Fifth, or Hotspur, or Macbeth.  
Promise that through to-morrow's spirit-war  
Man's deathless soul will hack and hew its  
way,  
Each flaunting Cæsar climbing to his fate  
Scorning the utmost steps of yesterday.

Never a shallow jester any more !  
Let not Jack Falstaff spill the ale in vain.  
Let Touchstone set the fashions for the wise  
And Ariel wreak his fancies through the rain.

## II. THE RHYMER'S REPLY. INCENSE AND SPLENDOR

Incense and Splendor haunt me as I go.  
Though my good works have been, alas, too  
    few,  
Though I do naught, High Heaven comes  
    down to me,  
And future ages pass in tall review.  
I see the years to come as armies vast,  
Stalking tremendous through the fields of  
    time.

MAN is unborn. To-morrow he is born,  
Flame-like to hover o'er the moil and grime,  
Striving, aspiring till the shame is gone,  
Sowing a million flowers, where now we  
    mourn —

Laying new, precious pavements with a song,  
Founding new shrines, the good streets to  
    adorn.

I have seen lovers by those new-built walls



Clothed like the dawn in orange, gold and  
red.

Eyes flashing forth the glory-light of love  
Under the wreaths that crowned each royal  
head.

Life was made greater by their sweetheart  
prayers.

Passion was turned to civic strength that  
day —

Piling the marbles, making fairer domes  
With zeal that else had burned bright youth  
away.

I have seen priestesses of life go by  
Gliding in samite through the incense-sea —  
Innocent children marching with them there,  
Singing in flowered robes, "THE EARTH IS  
FREE":

While on the fair, deep-carved unfinished  
towers

Sentinels watched in armor, night and day —  
Guarding the brazier-fires of hope and  
dream —

Wild was their peace, and dawn-bright their  
array !

A RHYME ABOUT AN ELECTRICAL  
ADVERTISING SIGN

I look on the specious electrical light  
Blatant, mechanical, crawling and white,  
Wickedly red or malignantly green  
Like the beads of a young Senegambian  
queen.

Showing, while millions of souls hurry on,  
The virtues of collars, from sunset till  
dawn,

By dart or by tumble of whirl within whirl,  
Starting new fads for the shame-weary girl,  
By maggoty motions in sickening line  
Proclaiming a hat or a soup or a wine,  
While there far above the steep cliffs of the  
street

The stars sing a message elusive and sweet.

Now man cannot rest in his pleasure and  
toil

His clumsy contraptions of coil upon coil

Till the thing he invents, in its use and its  
range,

Leads on to the marvellous CHANGE BEYOND  
CHANGE.

Some day this old Broadway shall climb to  
the skies,

As a ribbon of cloud on a soul-wind shall rise.

And we shall be lifted, rejoicing by night,

Till we join with the planets who choir their  
delight.

The signs in the street and the signs in the  
skies

Shall make a new Zodiac, guiding the wise,

And Broadway make one with that marvel-  
lous stair

That is climbed by the rainbow-clad spirits  
of prayer.

## IN MEMORY OF A CHILD

The angels guide him now,  
And watch his curly head,  
And lead him in their games,  
The little boy we led.

He cannot come to harm,  
He knows more than we know,  
His light is brighter far  
Than daytime here below.

His path leads on and on,  
Through pleasant lawns and flowers,  
His brown eyes open wide  
At grass more green than ours.

With playmates like himself,  
The shining boy will sing,  
Exploring wondrous woods,  
Sweet with eternal spring.

## GALAHAD, KNIGHT WHO PERISHED

A POEM DEDICATED TO ALL CRUSADERS AGAINST THE  
INTERNATIONAL AND INTERSTATE TRAFFIC IN YOUNG  
GIRLS

Galahad . . . soldier that perished . . . ages  
ago,

Our hearts are breaking with shame, our  
tears overflow.

Galahad . . . knight who perished . . .  
awaken again,

Teach us to fight for immaculate ways  
among men.

Soldiers fantastic, we pray to the star of the  
sea,

We pray to the mother of God that the  
bound may be free.

Rose-crowned lady from heaven, give us thy  
grace,

Help us the intricate, desperate battle to  
face

Till the leer of the trader is seen nevermore  
in the land,  
Till we bring every maid of the age to one  
sheltering hand.  
Ah, they are priceless, the pale and the ivory  
and red !  
Breathless we gaze on the curls of each  
glorious head !  
Arm them with strength mediæval, thy mar-  
vellous dower,  
Blast now their tempters, shelter their steps  
with thy power.  
Leave not life's fairest to perish — strangers  
to thee,  
Let not the weakest be shipwrecked, oh,  
star of the sea !

## THE LEADEN-EYED

Let not young souls be smothered out before  
They do quaint deeds and fully flaunt their  
pride.

It is the world's one crime its babes grow  
dull,

Its poor are ox-like, limp and leaden-eyed.

Not that they starve, but starve so dream-  
lessly,

Not that they sow, but that they seldom  
reap,

Not that they serve, but have no gods to  
serve,

Not that they die, but that they die like  
sheep.

## AN INDIAN SUMMER DAY ON THE PRAIRIE

(IN THE BEGINNING)

The sun is a huntress young,  
The sun is a red, red joy,  
The sun is an Indian girl,  
Of the tribe of the Illinois.

(MID-MORNING)

The sun is a smouldering fire,  
That creeps through the high gray plain,  
And leaves not a bush of cloud  
To blossom with flowers of rain.

(NOON)

The sun is a wounded deer,  
That treads pale grass in the skies,  
Shaking his golden horns,  
Flashing his baleful eyes.

(SUNSET)

The sun is an eagle old,  
There in the windless west.  
Atop of the spirit-cliffs  
He builds him a crimson nest.



## THE HEARTH ETERNAL

There dwelt a widow learned and devout,  
Behind our hamlet on the eastern hill.  
Three sons she had, who went to find the  
    world.  
They promised to return, but wandered  
    still.  
The cities used them well, they won their  
    way,  
Rich gifts they sent, to still their mother's  
    sighs.  
Worn out with honors, and apart from her,  
They died as many a self-made exile dies.  
The mother had a hearth that would not  
    quench,  
The deathless embers fought the creeping  
    gloom.  
She said to us who came with wondering  
    eyes —  
“This is a magic fire, a magic room.”  
The pine burned out, but still the coals  
    glowed on,

Her grave grew old beneath the pear-tree  
shade,

And yet her crumbling home enshrined the  
light.

The neighbors peering in were half afraid.  
Then sturdy beggars, needing fagots, came,  
One at a time, and stole the walls, and floor.  
They left a naked stone, but how it blazed !  
And in the thunderstorm it flared the more.  
And now it was that men were heard to  
say,

“This light should be beloved by all the  
town.”

At last they made the slope a place of prayer,  
Where marvellous thoughts from God came  
sweeping down.

They left their churches crumbling in the  
sun,

They met on that soft hill, one brotherhood ;  
One strength and valor only, one delight,  
One laughing, brooding genius, great and  
good.

Now many gray-haired prodigals come  
home,

The place out-flames the cities of the land,

And twice-born Brahmans reach us from  
afar,

With subtle eyes prepared to understand.

Higher and higher burns the eastern steep,  
Showing the roads that march from every  
place,

A steady beacon o'er the weary leagues,

At dead of night it lights the traveller's face !

Thus has the widow conquered half the  
earth,

She who increased in faith, though all alone,

Who kept her empty house a magic place,

Has made the town a holy angel's throne.

THE SOUL OF THE CITY RECEIVES THE  
GIFT OF THE HOLY SPIRIT

A BROADSIDE DISTRIBUTED IN SPRINGFIELD, ILLINOIS

Censers are swinging  
Over the town ;  
Censers are swinging,  
Look overhead !  
Censers are swinging,  
Heaven comes down.  
City, dead city,  
Awake from the dead !

Censers, tremendous,  
Gleam overhead.  
Wind-harps are ringing,  
Wind-harps unseen —  
Calling and calling : —  
“Wake from the dead.  
Rise, little city,  
Shine like a queen.”

Soldiers of Christ  
For battle grow keen.  
Heaven-sent winds  
Haunt alley and lane.<sup>1</sup>  
Singing of life  
In town-meadows green  
After the toil  
And battle and pain.

Incense is pouring  
Like the spring rain  
Down on the mob  
That moil through the street.  
Blessed are they  
Who behold it and gain  
Power made more mighty  
Thro' every defeat.

Builders, toil on.  
Make all complete.  
Make Springfield wonderful.  
Make her renown  
Worthy this day,  
Till, at God's feet,  
Tranced, saved forever,  
Waits the white town.

Censers are swinging]  
Over the town,  
Censers gigantic !  
Look overhead !  
Hear the winds singing : —  
“Heaven comes down.  
City, dead city,  
Awake from the dead.”

## BY THE SPRING, AT SUNSET

Sometimes we remember kisses,  
Remember the dear heart-leap when they  
came :

Not always, but sometimes we remember  
The kindness, the dumbness, the good flame  
Of laughter and farewell.

Beside the road  
Afar from those who said "Good-by" I  
write,  
Far from my city task, my lawful load.

Sun in my face, wind beside my shoulder,  
Streaming clouds, banners of new-born night  
Enchant me now. The splendors growing  
bolder  
Make bold my soul for some new wise de-  
light.

I write the day's event, and quench my  
drouth,  
Pausing beside the spring with happy mind.  
And now I feel those kisses on my mouth,  
Hers most of all, one little friend most kind.

## I WENT DOWN INTO THE DESERT

I went down into the desert  
To meet Elijah —  
Arisen from the dead.  
I thought to find him in an echoing cave;  
*For so my dream had said.*

I went down into the desert  
To meet John the Baptist.  
I walked with feet that bled,  
Seeking that prophet lean and brown and  
bold.

*I spied foul fiends instead.*

I went down into the desert  
To meet my God.  
By him be comforted.

I went down into the desert  
To meet my God.  
*And I met the devil in red.*

I went down into the desert  
To meet my God.



O, Lord my God, awaken from the dead !

I see you there, your thorn-crown on the  
ground,

I see you there, half-buried in the sand.

I see you there, your white bones glistening,  
bare,

*The carrion-birds a-wheeling round your head.*

## LOVE AND LAW

True Love is founded in rocks of Remem-  
brance

In stones of Forbearance and mortar of  
Pain.

The workman lays wearily granite on  
granite,

And bleeds for his castle 'mid sunshine and  
rain.

Love is not velvet, not all of it velvet,  
Not all of it banners, not gold-leaf alone.  
'Tis stern as the ages and old as Religion.  
With Patience its watchword, and Law for  
its throne.

## THE PERFECT MARRIAGE

## I

I hate this yoke; for the world's sake here  
put it on :

Knowing 'twill weigh as much on you till  
life is gone.

Knowing you love your freedom dear, as I  
love mine —

Knowing that love unchained has been our  
life's great wine :

Our one great wine (yet spent too soon, and  
serving none ;

Of the two cups free love at last the deadly  
one).

## II

We grant our meetings will be tame, not  
honey-sweet

No longer turning to the tryst with flying  
feet.

We know the toil that now must come will  
spoil the bloom

And tenderness of passion's touch, and in its  
room

Will come tame habit, deadly calm, sorrow  
and gloom.

Oh, how the battle scars the best who enter  
life !

Each soldier comes out blind or lame from  
the black strife.

Mad or diseased or damned of soul the best  
may come —

It matters not how merrily now rolls the  
drum,

The fife shrills high, the horn sings loud, till  
no steps lag —

And all adore that silken flame, Desire's  
great flag.

## III

We will build strong our tiny fort, strong as  
we can —

Holding one inner room beyond the sword  
of man.

Love is too wide, it seems to-day, to hide it  
there.

It seems to flood the fields of corn, and gild  
the air —

It seems to breathe from every brook, from  
flowers to sigh —  
It seems a cataract poured down from the  
great sky ;  
It seems a tenderness so vast no bush but  
shows  
Its haunting and transfiguring light where  
wonder glows.  
It wraps us in a silken snare by shadowy  
streams,  
And wildering sweet and stung with joy  
your white soul seems  
A flame, a flame, conquering day, conquer-  
ing night,  
Brought from our God, a holy thing, a mad  
delight.  
But love, when all things beat it down,  
leaves the wide air,  
The heavens are gray, and men turn wolves,  
lean with despair.  
Ah, when we need love most, and weep,  
when all is dark,  
Love is a pinch of ashes gray, with one live  
spark —

Yet on the hope to keep alive that treasure  
strange  
Hangs all earth's struggle, strife and scorn,  
and desperate change.

## IV

Love? . . . we will scarcely love our babes  
full many a time —  
Knowing their souls and ours too well, and  
all our grime —  
And there beside our holy hearth we'll hide  
our eyes —  
Lest we should flash what seems disdain  
without disguise.  
Yet there shall be no wavering there in that  
deep trial —  
And no false fire or stranger hand or traitor  
vile —  
We'll fight the gloom and fight the world  
with strong sword-play,  
Entrenched within our block-house small,  
ever at bay —  
As fellow-warriors, underpaid, wounded and  
wild,  
True to their battered flag, their faith still  
undefiled !

## DARLING DAUGHTER OF BABYLON

Too soon you wearied of our tears.  
And then you danced with spangled feet,  
Leading Belshazzar's chattering court  
A-tinkling through the shadowy street.  
With mead they came, with chants of shame.  
DESIRE's red flag before them flew.  
And Istar's music moved your mouth  
And Baal's deep shames rewoke in you.

Now you could drive the royal car ;  
Forget our Nation's breaking load :  
Now you could sleep on silver beds —  
(Bitter and dark was our abode.)  
And so, for many a night you laughed,  
And knew not of my hopeless prayer,  
Till God's own spirit whipped you forth  
From Istar's shrine, from Istar's stair.

Darling daughter of Babylon —  
Rose by the black Euphrates flood —

Again your beauty grew more dear  
Than my slave's bread, than my heart's  
blood.

We sang of Zion, good to know,  
Where righteousness and peace abide. . . .  
What of your second sacrilege  
Carousing at Belshazzar's side?

Once, by a stream, we clasped tired hands—  
Your paint and henna washed away.  
Your place, you said, was with the slaves  
Who sewed the thick cloth, night and day.  
You were a pale and holy maid  
Toil-bound with us. One night you said:—  
“Your God shall be my God until  
I slumber with the patriarch dead.”

Pardon, daughter of Babylon,  
If, on this night remembering  
Our lover walks under the walls  
Of hanging gardens in the spring,  
A venom comes from broken hope,  
From memories of your comrade-song  
Until I curse your painted eyes  
And do your flower-mouth too much wrong.



## THE AMARANTH

Ah, in the night, all music haunts me  
here. . . .

Is it for naught high Heaven cracks and  
yawns

And the tremendous Amaranth descends  
Sweet with the glory of ten thousand dawns ?

Does it not mean my God would have me  
say : —

“Whether you will or no, O city young,  
Heaven will bloom like one great flower for  
you,  
Flash and loom greatly all your marts  
among ?”

Friends, I will not cease hoping though you  
weep.

Such things I see, and some of them shall  
come

Though now our streets are harsh and ashen-  
gray,

Though our strong youths are strident now,  
or dumb.

Friends, that sweet town, that wonder-town,  
shall rise.

Naught can delay it. Though it may not  
be

Just as I dream, it comes at last I know  
With streets like channels of an incense-sea.

## THE ALCHEMIST'S PETITION

Thou wilt not sentence to eternal life  
My soul that prays that it may sleep and  
sleep

Like a white statue dropped into the deep,  
Covered with sand, covered with chests of  
gold,

And slave-bones, tossed from many a pirate  
hold.

But for this prayer thou wilt not bind in  
Hell

My soul, that shook with love for Fame and  
Truth —

In such unquenched desires consumed his  
youth —

Let me turn dust, like dead leaves in the  
Fall,

Or wood that lights an hour your knightly  
hall —

Amen.

## TWO EASTER STANZAS

## I

## THE HOPE OF THE RESURRECTION

Though I have watched so many mourners  
weep

O'er the real dead, in dull earth laid asleep —  
Those dead seemed but the shadows of my  
days

That passed and left me in the sun's bright  
rays.

Now though you go on smiling in the sun  
Our love is slain, and love and you were one.  
You are the first, you I have known so long,  
Whose death was deadly, a tremendous  
wrong.

Therefore I seek the faith that sets it right  
Amid the lilies and the candle-light.

I think on Heaven, for in that air so clear  
We two may meet, confused and parted  
here.

Ah, when man's dearest dies, 'tis then he  
goes

To that old balm that heals the centuries'  
woes.

Then Christ's wild cry in all the streets is  
rife : —

“I am the Resurrection and the Life.”

## II

### WE MEET AT THE JUDGMENT AND I FEAR IT NOT

Though better men may fear that trumpet's  
warning,

I meet you, lady, on the Judgment morning,  
With golden hope my spirit still adorning.

Our God who made you all so fair and sweet  
Is three times gentle, and before his feet  
Rejoicing I shall say : — “The girl you gave  
Was my first Heaven, an angel bent to save.  
Oh, God, her maker, if my ingrate breath  
Is worth this rescue from the Second Death,  
Perhaps her dear proud eyes grow gentler too  
That scorned my graceless years and trophies  
few.

Gone are those years, and gone ill-deeds that  
turned

Her sacred beauty from my songs that  
burned.

We now as comrades through the stars  
may take

The rich and arduous quests I did forsake.

Grant me a seraph-guide to thread the  
throng

And quickly find that woman-soul so strong.

I dream that in her deeply-hidden heart

Hurt love lived on, though we were far  
apart,

A brooding secret mercy like your own

That blooms to-day to vindicate your  
throne.

## THE TRAVELLER-HEART

(To a Man who maintained that the Mausoleum is the  
Stateliest Possible Manner of Interment)

I would be one with the dark, dark earth : —  
Follow the plough with a yokel tread.  
I would be part of the Indian corn,  
Walking the rows with the plumes o'erhead.

I would be one with the lavish earth,  
Eating the bee-stung apples red :  
Walking where lambs walk on the hills ;  
By oak-grove paths to the pools be led.

I would be one with the dark-bright night  
When sparkling skies and the lightning  
wed —  
Walking on with the vicious wind  
By roads whence even the dogs have fled.

I would be one with the sacred earth  
On to the end, till I sleep with the dead.

Terror shall put no spears through me.  
Peace shall jewel my shroud instead.

I shall be one with all pit-black things  
Finding their lowering threat unsaid :  
Stars for my pillow there in the gloom, —  
Oak-roots arching about my head !

Stars, like daisies, shall rise through the  
earth,  
Acorns fall round my breast that bled.  
Children shall weave there a flowery chain,  
Squirrels on acorn-hearts be fed : —

Fruit of the traveller-heart of me,  
Fruit of my harvest-songs long sped :  
Sweet with the life of my sunburned days  
When the sheaves were ripe, and the apples  
red.



THE NORTH STAR WHISPERS TO THE  
BLACKSMITH'S SON

The North Star whispers : "You are one  
Of those whose course no chance can change.  
You blunder, but are not undone,  
Your spirit-task is fixed and strange.

"When here you walk, a bloodless shade,  
A singer all men else forget.  
Your chants of hammer, forge and spade  
Will move the prairie-village yet.

"That young, stiff-necked, reviling town  
Beholds your fancies on her walls,  
And paints them out or tears them down,  
Or bars them from her feasting-halls.

"Yet shall the fragments still remain ;  
Yet shall remain some watch-tower strong  
That ivy-vines will not disdain,  
Haunted and trembling with your song.

“Your flambeau in the dusk shall burn,  
Flame high in storms, flame white and  
clear ;  
Your ghost in gleaming robes return  
And burn a deathless incense here.”

**THIRD SECTION**

**A MISCELLANY CALLED "THE CHRISTMAS  
TREE"**



## THIS SECTION IS A CHRISTMAS TREE

This section is a Christmas tree :  
Loaded with pretty toys for you.  
Behold the blocks, the Noah's arks,  
The popguns painted red and blue.  
No solemn pine-cone forest-fruit,  
But silver horns and candy sacks  
And many little tinsel hearts  
And cherubs pink, and jumping-jacks.  
For every child a gift, I hope.  
The doll upon the topmost bough  
Is mine. But all the rest are yours.  
And I will light the candles now.

## THE SUN SAYS HIS PRAYERS

“The sun says his prayers,” said the fairy,  
Or else he would wither and die.

“The sun says his prayers,” said the fairy,  
“For strength to climb up through the sky.  
He leans on invisible angels,  
And Faith is his prop and his rod.  
The sky is his crystal cathedral.  
And dawn is his altar to God.”

POPCORN, GLASS BALLS, AND CRANBERRIES  
(AS IT WERE)

I. THE LION

The Lion is a kingly beast.  
He likes a Hindu for a feast.  
And if no Hindu he can get,  
The lion-family is upset.

He cuffs his wife and bites her ears  
Till she is nearly moved to tears.  
Then some explorer finds the den  
And all is family peace again.

II. AN EXPLANATION OF THE GRASSHOPPER

The Grasshopper, the grasshopper,  
I will explain to you:—  
He is the Brownies' racehorse,  
The fairies' Kangaroo.

III. THE DANGEROUS LITTLE BOY FAIRIES

In fairyland the little boys  
Would rather fight than eat their meals.

They like to chase a gauze-winged fly  
And catch and beat him till he squeals.  
Sometimes they come to sleeping men  
Armed with the deadly red-rose thorn,  
And those that feel its fearful wound  
Repent the day that they were born.

#### IV. THE MOUSE THAT GNAWED THE OAK-TREE DOWN

The mouse that gnawed the oak-tree down  
Began his task in early life.  
He kept so busy with his teeth  
He had no time to take a wife.

He gnawed and gnawed through sun and  
rain

When the ambitious fit was on,  
Then rested in the sawdust till  
A month of idleness had gone.

He did not move about to hunt  
The coteries of mousie-men.  
He was a snail-paced, stupid thing  
Until he cared to gnaw again.

The mouse that gnawed the oak-tree down,  
When that tough foe was at his feet —



Found in the stump no angel-cake  
Nor buttered bread, nor cheese, nor meat —  
The forest-roof let in the sky.  
“This light is worth the work,” said he.  
“I’ll make this ancient swamp more light,”  
And started on another tree.

## V. PARVENU

Where does Cinderella sleep?  
By far-off day-dream river.  
A secret place her burning Prince  
Decks, while his heart-strings quiver.

Homesick for our cinder world,  
Her low-born shoulders shiver;  
She longs for sleep in cinders curled —  
We, for the day-dream river.

## VI. THE SPIDER AND THE GHOST OF THE FLY

Once I loved a spider  
When I was born a fly,  
A velvet-footed spider  
With a gown of rainbow-dye.  
She ate my wings and gloated.  
She bound me with a hair.

She drove me to her parlor  
Above her winding stair.  
To educate young spiders  
She took me all apart.  
My ghost came back to haunt her.  
I saw her eat my heart.

#### VII. CRICKETS ON A STRIKE

The foolish queen of fairyland  
From her milk-white throne in a lily-bell,  
Gave command to her cricket-band  
To play for her when the dew-drops fell.

But the cold dew spoiled their instruments  
And they play for the foolish queen no more.  
Instead those sturdy malcontents  
Play sharps and flats in my kitchen floor.

## HOW A LITTLE GIRL DANCED

DEDICATED TO LUCY BATES

(Being a reminiscence of certain private theatricals.)

Oh, cabaret dancer, *I* know a dancer,  
Whose eyes have not looked on the feasts  
that are vain.

*I* know a dancer, *I* know a dancer,  
Whose soul has no bond with the beasts of  
the plain :

Judith the dancer, Judith the dancer,  
With foot like the snow, and with step like  
the rain.

Oh, thrice-painted dancer, vaudeville dancer,  
Sad in your spangles, with soul all astrain,  
*I* know a dancer, *I* know a dancer,  
Whose laughter and weeping are spiritual  
gain,  
A pure-hearted, high-hearted maiden  
evangel,

With strength the dark cynical earth to disdain.

Flowers of bright Broadway, you of the chorus,

Who sing in the hope of forgetting your pain :

I turn to a sister of Sainted Cecilia,

A white bird escaping the earth's tangled skein : —

The music of God is her innermost brooding,

The whispering angels her footsteps sustain.

Oh, proud Russian dancer : praise for your dancing.

No clean human passion my rhyme would arraign.

You dance for Apollo with noble devotion,

A high cleansing revel to make the heart sane.

But Judith the dancer prays to a spirit

More white than Apollo and all of his train.

I know a dancer who finds the true Godhead,

Who bends o'er a brazier in Heaven's clear plain.

I know a dancer, I know a dancer,

Who lifts us toward peace, from this earth  
that is vain :

Judith the dancer, Judith the dancer,  
With foot like the snow, and with step like  
the rain.

## IN PRAISE OF SONGS THAT DIE

AFTER HAVING READ A GREAT DEAL OF GOOD CURRENT POETRY IN THE MAGAZINES AND NEWSPAPERS

Ah, they are passing, passing by,  
Wonderful songs, but born to die !  
Cries from the infinite human seas,  
Waves thrice-winged with harmonies.  
Here I stand on a pier in the foam  
Seeing the songs to the beach go home,  
Dying in sand while the tide flows back,  
As it flowed of old in its fated track.  
Oh, hurrying tide that will not hear  
Your own foam-children dying near :  
Is there no refuge-house of song,  
No home, no haven where songs belong ?  
Oh, precious hymns that come and go !  
You perish, and I love you so !

**FACTORY WINDOWS ARE ALWAYS BROKEN**

Factory windows are always broken.  
Somebody's always throwing bricks,  
Somebody's always heaving cinders,  
Playing ugly Yahoo tricks.

Factory windows are always broken.  
Other windows are let alone.  
No one throws through the chapel-window  
The bitter, snarling, derisive stone.

Factory windows are always broken.  
Something or other is going wrong.  
Something is rotten — I think, in Denmark.  
*End of the factory-window song.*

## TO MARY PICKFORD

## MOVING-PICTURE ACTRESS

(On hearing she was leaving the moving-pictures for the stage.)

Mary Pickford, doll divine,  
Year by year, and every day  
At the moving-picture play,  
You have been my valentine.

Once a free-limbed page in hose,  
Baby-Rosalind in flower,  
Cloakless, shrinking, in that hour  
How our reverent passion rose,  
How our fine desire you won.  
Kitchen-wench another day,  
Shapeless, wooden every way.  
Next, a fairy from the sun.

Once you walked a grown-up strand  
Fish-wife siren, full of lure,



Snaring with devices sure  
Lads who murdered on the sand.  
But on most days just a child  
Dimpled as no grown-folk are,  
Cold of kiss as some north star,  
Violet from the valleys wild.  
Snared as innocence must be,  
Fleeing, prisoned, chained, half-dead —  
At the end of tortures dread  
Roaring cowboys set you free.

Fly, O song, to her to-day,  
Like a cowboy cross the land.  
Snatch her from Belasco's hand  
And that prison called Broadway.

All the village swains await  
One dear lily-girl demure,  
Saucy, dancing, cold and pure,  
Elf who must return in state.

## BLANCHE SWEET

## MOVING-PICTURE ACTRESS

(After seeing the reel called "Oil and Water.")

Beauty has a throne-room  
In our humorous town,  
Spoiling its hob-goblins,  
Laughing shadows down.  
Rank musicians torture  
Ragtime ballads vile,  
But we walk serenely  
Down the odorous aisle.  
We forgive the squalor  
And the boom and squeal  
For the Great Queen flashes  
From the moving reel.

Just a prim blonde stranger  
In her early day,  
Hiding brilliant weapons,  
Too averse to play,

Then she burst upon us  
Dancing through the night.  
Oh, her maiden radiance,  
Veils and roses white.  
With new powers, yet cautious,  
Not too smart or skilled,  
That first flash of dancing  
Wrought the thing she willed : —  
Mobs of us made noble  
By her strong desire,  
By her white, uplifting,  
Royal romance-fire.

Though the tin piano  
Snarls its tango rude,  
Though the chairs are shaky  
And the dramas crude,  
Solemn are her motions,  
Stately are her wiles,  
Filling oafs with wisdom,  
Saving souls with smiles ;  
'Mid the restless actors  
She is rich and slow.  
She will stand like marble,  
She will pause and glow,

Though the film is twitching,  
Keep a peaceful reign,  
Ruler of her passion,  
Ruler of our pain !

## SUNSHINE

FOR A VERY LITTLE GIRL, NOT A YEAR OLD.

CATHARINE FRAZEE WAKEFIELD.

The sun gives not directly

The coal, the diamond crown ;

Not in a special basket

Are these from Heaven let down.

The sun gives not directly

The plough, man's iron friend ;

Not by a path or stairway

Do tools from Heaven descend.

Yet sunshine fashions all things

That cut or burn or fly ;

And corn that seems upon the earth

Is made in the hot sky.

The gravel of the roadbed,

The metal of the gun,

The engine of the airship

Trace somehow from the sun.

And so your soul, my lady —  
    (Mere sunshine, nothing more) —  
Prepares me the contraptions  
    I work with or adore.

Within me cornfields rustle,  
    Niagaras roar their way,  
Vast thunderstorms and rainbows  
    Are in my thought to-day.

Ten thousand anvils sound there  
    By forges flaming white,  
And many books I read there,  
    And many books I write ;

And freedom's bells are ringing,  
    And bird-choirs chant and fly —  
The whole world works in me to-day  
    And all the shining sky,

Because of one small lady  
    Whose smile is my chief sun.  
She gives not any gift to me  
    Yet all gifts, giving one. . . .

Amen.

## AN APOLOGY FOR THE BOTTLE VOLCANIC

Sometimes I dip my pen and find the bottle  
full of fire,

The salamanders flying forth I cannot but  
admire.

It's Etna, or Vesuvius, if those big things  
were small,

And then 'tis but itself again, and does not  
smoke at all.

And so my blood grows cold. I say, "The  
bottle held but ink,

And, if you thought it otherwise, the worser  
for your think."

And then, just as I throw my scribbled  
paper on the floor,

The bottle says, "Fe, fi, fo, fum," and steams  
and shouts some more.

O sad deceiving ink, as bad as liquor in its  
way —

All demons of a bottle size have pranced  
from you to-day,

And seized my pen for hobby-horse as  
witches ride a broom,  
And left a trail of brimstone words and  
blots and gobs of gloom.  
And yet when I am extra good and say my  
prayers at night,  
And mind my ma, and do the chores, and  
speak to folks polite,  
My bottle spreads a rainbow-mist, and from  
the vapor fine  
Ten thousand troops from fairyland come  
riding in a line.  
I've seen them on their chargers race around  
my study chair,  
They opened wide the window and rode  
forth upon the air.  
The army widened as it went, and into  
myriads grew,  
O how the lances shimmered, how the  
silvery trumpets blew !



## WHEN GASSY THOMPSON STRUCK IT RICH

He paid a Swede twelve bits an hour  
Just to invent a fancy style  
To spread the celebration paint  
So it would show at least a mile.

Some things they did I will not tell.  
They're not quite proper for a rhyme.  
But I WILL say Yim Yonson Swede  
Did sure invent a sunflower time.

One thing they did that I can tell  
And not offend the ladies here : —  
They took a goat to Simp's Saloon  
And made it take a bath in beer.

That ENTERprise took MANAGEMENT.  
They broke a wash-tub in the fray.  
But mister goat was bathed all right  
And bar-keep Simp was, too, they say.

They wore girls' pink straw hats to church  
And clucked like hens. They surely did.  
They bought two hotel frying pans  
And in them down the mountain slid.

They went to Denver in good clothes,  
And kept Burt's grill-room wide awake,  
And cut about like jumping-jacks,  
And ordered seven-dollar steak.

They had the waiters whirling round  
Just sweeping up the smear and smash.  
They tried to buy the State-house flag.  
They showed the Janitor the cash.

And old Dan Tucker on a toot,  
Or John Paul Jones before the breeze,  
Or Indians eating fat fried dog,  
Were not as happy babes as these.

One morn, in hills near Cripple-creek  
With cheerful swears the two awoke.  
The Swede had twenty cents, all right.  
But Gassy Thompson was clean broke.

## RHYMES FOR GLORIANA

## I. THE DOLL UPON THE TOPMOST BOUGH

This doll upon the topmost bough,  
This playmate-gift, in Christmas dress,  
Was taken down and brought to me  
One sleety night most comfortless.

Her hair was gold, her dolly-sash  
Was gray brocade, most good to see.  
The dear toy laughed, and I forgot  
The ill the new year promised me.

## II. ON SUDDENLY RECEIVING A CURL LONG REFUSED

Oh, saucy gold circle of fairyland silk —  
Impudent, intimate, delicate treasure:  
A noose for my heart and a ring for my  
finger: —  
Here in my study you sing me a measure.

Whimsy and song in my little gray study!  
Words out of wonderland, praising her  
fineness,

Touched with her pulsating, delicate  
laughter,  
Saying, "The girl is all daring and kindness!"

Saying, "Her soul is all feminine gameness,  
Trusting her insights, ardent for living;  
She would be weeping with me and be  
laughing,  
A thoroughbred, joyous receiving and  
giving!"

### III. ON RECEIVING ONE OF GLORIANA'S LETTERS

Your pen needs but a ruffle  
To be Pavlova whirling.  
It surely is a scalawag  
A-scamping down the page.  
A pretty little May-wind  
The morning buds uncurling.  
And then the white sweet Russian,  
The dancer of the age.

Your pen's the Queen of Sheba,  
Such serious questions bringing,  
That merry rascal Solomon  
Would show a sober face: —

And then again Pavlova  
 To set our spirits singing,  
 The snowy-swan bacchante  
 All glamour, glee and grace.

IV. IN PRAISE OF GLORIANA'S REMARKABLE GOLDEN  
 HAIR

The gleaming head of one fine friend  
 Is bent above my little song,  
 So through the treasure-pits of Heaven  
 In fancy's shoes, I march along.

I wander, seek and peer and ponder  
 In Splendor's last ensnaring lair —  
 'Mid burnished harps and burnished crowns  
 Where noble chariots gleam and flare :

Amid the spirit-coins and gems,  
 The plates and cups and helms of fire —  
 The gorgeous-treasure-pits of Heaven —  
 Where angel-misers slake desire !

O endless treasure-pits of gold  
 Where silly angel-men make mirth —  
 I think that I am there this hour,  
 Though walking in the ways of earth !



## **FOURTH SECTION**

**TWENTY POEMS IN WHICH THE MOON IS  
THE PRINCIPAL FIGURE OF SPEECH**





## ONCE MORE — TO GLORIANA

Girl with the burning golden eyes,  
And red-bird song, and snowy throat :  
I bring you gold and silver moons  
And diamond stars, and mists that float.  
I bring you moons and snowy clouds,  
I bring you prairie skies to-night  
To feebly praise your golden eyes  
And red-bird song, and throat so white.

## I. FAIRY-TALES FOR THE CHILDREN

I. *Euclid*

Old Euclid drew a circle  
On a sand-beach long ago.  
He bounded and enclosed it  
With angles thus and so.  
His set of solemn greybeards  
Nodded and argued much  
Of arc and of circumference,  
Diameter and such.

A silent child stood by them  
From morning until noon  
Because they drew such charming  
Round pictures of the moon.

## II. THE HAUGHTY SNAIL-KING

*(What Uncle William told the Children)*

Twelve snails went walking after night.  
They'd creep an inch or so,  
Then stop and bug their eyes  
And blow.  
Some folks . . . are . . . deadly . . . slow.  
Twelve snails went walking yestereve,  
Led by their fat old king.  
They were so dull their princeling had  
No sceptre, robe or ring —  
Only a paper cap to wear  
When nightly journeying.

This king-snail said: "I feel a thought  
Within. . . . It blossoms soon. . . .  
O little courtiers of mine, . . .  
I crave a pretty boon. . . .  
Oh, yes . . . (High thoughts with effort come

And well-bred snails are ALMOST dumb.)  
"I wish I had a yellow crown  
As glistening . . . as . . . the moon."

### III. WHAT THE RATTLESNAKE SAID

The moon's a little prairie-dog.  
He shivers through the night.  
He sits upon his hill and cries  
For fear that *I* will bite.

The sun's a broncho. He's afraid  
Like every other thing,  
And trembles, morning, noon and night,  
Lest *I* should spring, and sting.

### IV. THE MOON'S THE NORTH WIND'S COOKY

*(What the Little Girl Said)*

The Moon's the North Wind's cooky.  
He bites it, day by day,  
Until there's but a rim of scraps  
That crumble all away.

The South Wind is a baker.  
He kneads clouds in his den,

And bakes a crisp new moon *that . . . greedy*  
*North . . . Wind . . . eats . . . again !*

### V. DRYING THEIR WINGS

*(What the Carpenter Said)*

The moon's a cottage with a door.  
Some folks can see it plain.  
Look, you may catch a glint of light,  
A sparkle through the pane,  
Showing the place is brighter still  
Within, though bright without.  
There, at a cosy open fire  
Strange babes are grouped about.  
The children of the wind and tide —  
The urchins of the sky,  
Drying their wings from storms and things  
So they again can fly.

### VI. WHAT THE GRAY-WINGED FAIRY SAID

The moon's a gong, hung in the wild,  
Whose song the fays hold dear.  
Of course you do not hear it, child.  
It takes a FAIRY ear.

The full moon is a splendid gong  
That beats as night grows still.  
It sounds above the evening song  
Of dove or whippoorwill.

### VII. YET GENTLE WILL THE GRIFFIN BE

*(What Grandpa told the Children)*

The moon? It is a griffin's egg,  
Hatching to-morrow night.  
And how the little boys will watch  
With shouting and delight  
To see him break the shell and stretch  
And creep across the sky.  
The boys will laugh. The little girls,  
I fear, may hide and cry.  
Yet gentle will the griffin be,  
Most decorous and fat,  
And walk up to the milky way  
And lap it like a cat.

## SECOND SECTION OF THE MOON SERIES

## THE MOON IS A MIRROR

## I. PROLOGUE. A SENSE OF HUMOR

No man should stand before the moon  
To make sweet song thereon,  
With dandified importance,  
His sense of humor gone.

Nay, let us don the motley cap,  
The jester's chastened mien,  
If we would woo that looking-glass  
And see what should be seen.

O mirror on fair Heaven's wall,  
We find there what we bring.  
So, let us smile in honest part  
And deck our souls and sing.

Yea, by the chastened jest alone  
Will ghosts and terrors pass,  
And fays, or suchlike friendly things,  
Throw kisses through the glass.

## II. ON THE GARDEN-WALL

Oh, once I walked a garden  
In dreams. 'Twas yellow grass.  
And many orange-trees grew there  
In sand as white as glass.  
The curving, wide wall-border  
Was marble, like the snow.  
I walked that wall a fairy-prince  
And, pacing quaint and slow,  
Beside me were my pages,  
Two giant, friendly birds.  
Half-swan they were, half peacock.  
They spake in courtier-words.  
Their inner wings a chariot,  
Their outer wings for flight,  
They lifted me from dreamland.  
We bade those trees good-night.  
Swiftly above the stars we rode.  
I looked below me soon.  
The white-walled garden I had ruled  
Was one lone flower — the moon.]

## III. WRITTEN FOR A MUSICIAN

Hungry for music with a desperate hunger  
I prowled abroad, I threaded through the  
town;  
The evening crowd was clamoring and  
drinking,  
Vulgar and pitiful — my heart bowed  
down —  
Till I remembered duller hours made noble  
By strangers clad in some surprising grace.  
Wait, wait, my soul, your music comes ere  
midnight  
Appearing in some unexpected place  
With quivering lips, and gleaming, moonlit  
face.

## IV. THE MOON IS A PAINTER

He coveted her portrait.  
He toiled as she grew gay.  
She loved to see him labor  
In that devoted way.

And in the end it pleased her,  
But bowed him more with care.



Her rose-smile showed so plainly,  
Her soul-smile was not there.

That night he groped without a lamp  
To find a cloak, a book,  
And on the vexing portrait  
By moonrise chanced to look.

The color-scheme was out of key,  
The maiden rose-smile faint,  
But through the blessed darkness  
She gleamed, his friendly saint.

The comrade, white, immortal,  
His bride, and more than bride —  
The citizen, the sage of mind,  
For whom he lived and died.

## V. THE ENCYCLOPÆDIA

“If I could set the moon upon  
This table,” said my friend,  
“Among the standard poets  
And brouchures without end,  
And noble prints of old Japan,  
How empty they would seem,

By that encyclopædia  
Of whim and glittering dream."

#### VI. WHAT THE MINER IN THE DESERT SAID

The moon's a brass-hooped water-keg,  
A wondrous water-feast.  
If I could climb the ridge and drink  
And give drink to my beast ;  
If I could drain that keg, the flies  
Would not be biting so,  
My burning feet be spry again,  
My mule no longer slow.  
And I could rise and dig for ore,  
And reach my fatherland,  
And not be food for ants and hawks  
And perish in the sand.

#### VII. WHAT THE COAL-HEAVER SAID

The moon's an open furnace door  
Where all can see the blast,  
We shovel in our blackest griefs,  
Upon that grate are cast  
Our aching burdens, loves and fears  
And underneath them wait

Paper and tar and pitch and pine  
Called strife and blood and hate.

Out of it all there comes a flame,  
A splendid widening light.  
Sorrow is turned to mystery  
And Death into delight.

#### VIII. WHAT THE MOON SAW

Two statesmen met by moonlight.  
Their ease was partly feigned.  
They glanced about the prairie.  
Their faces were constrained.  
In various ways aforetime  
They had misled the state,  
Yet did it so politely  
Their henchmen thought them great.  
They sat beneath a hedge and spake  
No word, but had a smoke.  
A satchel passed from hand to hand.  
Next day, the deadlock broke.

## IX. WHAT SEMIRAMIS SAID

The moon's a steaming chalice  
Of honey and venom-wine.  
A little of it sipped by night  
Makes the long hours divine.  
But oh, my reckless lovers,  
They drain the cup and wail,  
Die at my feet with shaking limbs  
And tender lips all pale.  
Above them in the sky it bends  
Empty and gray and dread.  
To-morrow night 'tis full again,  
Golden, and foaming red.

## X. WHAT THE GHOST OF THE GAMBLER SAID

Where now the huts are empty,  
Where never a camp-fire glows,  
In an abandoned cañon,  
A Gambler's Ghost arose.  
He muttered there, "The moon's a sack  
Of dust." His voice rose thin:  
"I wish I knew the miner-man.  
I'd play, and play to win.  
In every game in Cripple-creek

Of old, when stakes were high,  
I held my own. Now I would play  
For that sack in the sky.  
The sport would not be ended there.  
'Twould rather be begun.  
I'd bet my moon against his 'stars,  
And gamble for the sun."

## XI. THE SPICE-TREE

This is the song  
The spice-tree sings:  
"Hunger and fire,  
Hunger and fire,  
Sky-born Beauty —  
Spice of desire,"  
Under the spice-tree  
Watch and wait,  
Burning maidens  
And lads that mate.

The spice-tree spreads  
And its boughs come down  
Shadowing village and farm and town.  
And none can see  
But the pure of heart

The great green leaves  
And the boughs descending,  
And hear the song that is never ending.

The deep roots whisper,  
The branches say : —  
“Love to-morrow,  
And love to-day,  
And till Heaven’s day,  
And till Heaven’s day.”

The moon is a bird’s nest in its branches,  
The moon is hung in its topmost spaces.  
And there, to-night, two doves play house  
While lovers watch with uplifted faces.  
Two doves go home  
To their nest, the moon.  
It is woven of twigs of broken light,  
With threads of scarlet and threads of gray  
And a lining of down for silk delight.  
To their Eden, the moon, fly home our doves,  
Up through the boughs of the great spice-  
tree ; —  
And one is the kiss I took from you,  
And one is the kiss you gave to me.

## XII. THE SCISSORS-GRINDER

*(What the Tramp Said)*

The old man had his box and wheel  
For grinding knives and shears.  
No doubt his bell in village streets  
Was joy to children's ears.  
And I bethought me of my youth  
When such men came around,  
And times I asked them in, quite sure  
The scissors should be ground.  
The old man turned and spoke to me,  
His face at last in view.  
And then I thought those curious eyes  
Were eyes that once I knew.

“The moon is but an emery-wheel  
To whet the sword of God,”  
He said. “And here beside my fire  
I stretch upon the sod  
Each night, and dream, and watch the stars  
And watch the ghost-clouds go.  
And see that sword of God in Heaven  
A-waving to and fro.

I see that sword each century, friend.  
It means the world-war comes  
With all its bloody, wicked chiefs  
And hate-inflaming drums.  
Men talk of peace, but I have seen  
That emery-wheel turn round.  
The voice of Abel cries again  
To God from out the ground.  
The ditches must flow red, the plague  
Go stark and screaming by  
Each time that sword of God takes edge  
Within the midnight sky.  
And those that scorned their brothers here  
And sowed a wind of shame  
Will reap the whirlwind as of old  
And face relentless flame.”

And thus the scissors-grinder spoke,  
His face at last in view.  
*And there beside the railroad bridge  
I saw the wandering Jew.*



## XIII. MY LADY IN HER WHITE SILK SHAWL

My lady in her white silk shawl  
Is like a lily dim,  
Within the twilight of the room  
Enthroned and kind and prim.

My lady ! Pale gold is her hair.  
Until she smiles her face  
Is pale with far Hellenic moods,  
With thoughts that find no place

In our harsh village of the West  
Wherein she lives of late,  
She's distant as far-hidden stars,  
And cold — (almost !) — as fate.

But when she smiles she's here again  
Rosy with comrade-cheer,  
A Puritan Bacchante made  
To laugh around the year.

The merry gentle moon herself,  
Heart-stirring too, like her,  
Wakening wild and innocent love  
In every worshipper.

## XIV. ALADDIN AND THE JINN

“Bring me soft song,” said Aladdin.

“This tailor-shop sings not at all.

Chant me a word of the twilight,

Of roses that mourn in the fall.

Bring me a song like hashish

That will comfort the stale and the sad,

For I would be mending my spirit,

Forgetting these days that are bad,

Forgetting companions too shallow,

Their quarrels and arguments thin,

Forgetting the shouting Muezzin:” —

“I AM YOUR SLAVE,” said the Jinn.

“Bring me old wines,” said Aladdin.

“I have been a starved pauper too long.

Serve them in vessels of jade and of shell,

Serve them with fruit and with song: —

Wines of pre-Adamite Sultans

Digged from beneath the black seas: —

New-gathered dew from the heavens

Dripped down from Heaven’s sweet trees,

Cups from the angels’ pale tables

That will make me both handsome and wise,

For I have beheld her, the princess,  
Firelight and starlight her eyes.  
Pauper I am, I would woo her.  
And — let me drink wine, to begin,  
Though the Koran expressly forbids it.”  
“I AM YOUR SLAVE,” said the Jinn.

“Plan me a dome,” said Aladdin,  
“That is drawn like the dawn of the moon,  
When the sphere seems to rest on the  
    mountains,  
Half-hidden, yet full-risen soon.”  
“Build me a dome,” said Aladdin,  
“That shall cause all young lovers to sigh,  
The fullness of life and of beauty,  
Peace beyond peace to the eye —  
A palace of foam and of opal,  
Pure moonlight without and within,  
Where I may enthrone my sweet lady.”  
“I AM YOUR SLAVE,” said the Jinn.

## XV. THE STRENGTH OF THE LONELY

*(What the Mendicant Said)*

The moon's a monk, unmated,  
Who walks his cell, the sky.  
His strength is that of heaven-vowed men  
Who all life's flames defy.

They turn to stars or shadows,  
They go like snow or dew —  
Leaving behind no sorrow —  
Only the arching blue.

**WAR. SEPTEMBER 1, 1914**  
**INTENDED TO BE READ ALOUD**



## I. ABRAHAM LINCOLN WALKS AT MIDNIGHT

*(In Springfield, Illinois)*

It is portentous, and a thing of state  
That here at midnight, in our little town  
A mourning figure walks, and will not rest,  
Near the old court-house pacing up and  
down,

Or by his homestead, or in shadowed yards  
He lingers where his children used to play,  
Or through the market, on the well-worn  
stones  
He stalks until the dawn-stars burn away.

A bronzed, lank man ! His suit of ancient  
black,  
A famous high top-hat and plain worn  
shawl  
Make him the quaint great figure that men  
love,  
The prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.  
He is among us : — as in times before !  
And we who toss and lie awake for long  
Breathe deep, and start, to see him pass the  
door.

His head is bowed. He thinks on men and  
kings.

Yea, when the sick world cries, how can he  
sleep ?

Too many peasants fight, they know not why,  
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.  
He sees the dreadnaughts scouring every  
main.

He carries on his shawl-wrapped shoulders  
now

The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn  
Shall come ; — the shining hope of Europe  
free :

The league of sober folk, the Workers'  
Earth,



Bringing long peace to Cornland, Alp and  
Sea.

It breaks his heart that kings must murder  
still,

That all his hours of travail here for men  
Seem yet in vain. And who will bring white  
peace

That he may sleep upon his hill again ?

## II. A CURSE FOR KINGS

A curse upon each king who leads his  
state,

No matter what his plea, to this foul  
game,

And may it end his wicked dynasty,  
And may he die in exile and black shame.

If there is vengeance in the Heaven of  
Heavens,

What punishment could Heaven devise for  
these

Who fill the rivers of the world with dead,  
And turn their murderers loose on all the  
seas !

Put back the clock of time a thousand  
years,

And make our Europe, once the world's  
proud Queen,

A shrieking strumpet, furious fratricide,  
Eater of entrails, wallowing obscene

In pits where millions foam and rave and  
bark,  
Mad dogs and idiots, thrice drunk with  
strife;  
While Science towers above; — a witch, red-  
winged :  
Science we looked to for the light of life.

Curse me the men who make and sell iron  
ships,  
Who walk the floor in thought, that they  
may find  
Each powder prompt, each steel with fear-  
ful edge,  
Each deadliest device against mankind.

Curse me the sleek lords with their plumes  
and spurs,  
May Heaven give their land to peasant  
spades,  
Give them the brand of Cain, for their pride's  
sake,  
And felon's stripes for medals and for  
braids.

Curse me the fiddling, twiddling diplomats,  
Haggling here, plotting and hatching there,  
Who make the kind world but their game of  
    cards,  
Till millions die at turning of a hair.

What punishment will Heaven devise for  
    these  
Who win by others' sweat and hardihood,  
Who make men into stinking vultures' meat,  
Saying to evil still "Be thou my good" ?

Ah, he who starts a million souls toward  
    death  
Should burn in utmost hell a million years !  
— Mothers of men go on the destined wrack  
To give them life, with anguish and with  
    tears : —

Are all those childbed sorrows sneered away ?  
Yea, fools laugh at the humble christenings,  
And cradle-joys are mocked of the fat  
    lords :  
These mothers' sons made dead men for the  
    Kings !

All in the name of this or that grim flag,  
No angel-flags in all the rag-array —  
Banners the demons love, and all Hell sings  
And plays wild harps. Those flags march  
forth to-day !

## III. WHO KNOWS ?

They say one king is mad. Perhaps. Who  
knows ?

They say one king is doddering and grey.  
They say one king is slack and sick of mind,  
A puppet for hid strings that twitch and  
play.

Is Europe then to be their sprawling-place ?  
Their mad-house, till it turns the wide  
world's bane ?

Their place of maudlin, slaving conference  
Till every far-off farmstead goes insane ?

## IV. TO BUDDHA

Awake again in Asia, Lord of Peace,  
 Awake and preach, for her far swordsmen  
     rise.

And would they sheathe the sword before  
     you, friend,  
 Or scorn your way, while looking in your  
     eyes ?

Good comrade and philosopher and prince,  
 Thoughtful and thoroughbred and strong  
     and kind,

Dare they to move against your pride benign,  
 Lord of the Law, high chieftain of the mind ?

\*       \*       \*       \*       \*

But what can Europe say, when in your name  
 The throats are cut, the lotus-ponds turn  
     red ?

And what can Europe say, when with a laugh  
 Old Asia heaps her hecatombs of dead ?

## V. THE UNPARDONABLE SIN

This is the sin against the Holy Ghost : —  
To speak of bloody power as right divine,  
And call on God to guard each vile chief's  
house,  
And for such chiefs, turn men to wolves and  
swine : —

To go forth killing in White Mercy's name,  
Making the trenches stink with spattered  
brains,  
Tearing the nerves and arteries apart,  
Sowing with flesh the unreaped golden  
plains.

In any Church's name, to sack fair towns,  
And turn each home into a screaming sty,  
To make the little children fugitive,  
And have their mothers for a quick death  
cry, —



This is the sin against the Holy Ghost :

This is the sin no purging can atone : —

To send forth rapine in the name of  
Christ : —

To set the face, and make the heart a  
stone.

## VI. ABOVE THE BATTLE'S FRONT

St. Francis, Buddha, Tolstoi, and St. John —  
Friends, if you four, as pilgrims, hand in  
hand,

Returned, the hate of earth once more to  
dare,

And walked upon the water and the land,

If you, with words celestial, stopped these  
kings

For sober conclave, ere their battle great,  
Would they for one deep instant then  
discern

Their crime, their heart-rot, and their fiend's  
estate?

If you should float above the battle's  
front,

Pillars of cloud, of fire that does not slay,  
Bearing a fifth within your regal train,  
The Son of David in his strange array —

If, in his majesty, he towered toward Heaven,  
Would they have hearts to see or under-  
stand?

. . . Nay, for he hovers there to-night we  
know,

Thorn-crowned above the water and the  
land.

## VII. EPILOGUE

## UNDER THE BLESSING OF YOUR PSYCHE WINGS

Though I have found you like a snow-drop  
pale,

On sunny days have found you weak and  
still,

Though I have often held your girlish head  
Drooped on my shoulder, faint from little  
ill : —

Under the blessing of your Psyche-wings  
I hide to-night like one small broken bird,  
So soothed I half-forget the world gone  
mad : —

And all the winds of war are now unheard.

My heaven-doubting pennons feel your  
hands

With touch most delicate so circling round,  
That for an hour I dream that God is good.  
And in your shadow, Mercy's ways abound.

I thought myself the guard of your frail  
state,

And yet I come to-night a helpless guest,  
Hiding beneath your giant Psyche-wings,  
Against the pallor of your wondrous breast.



NEW Poems and Plays published by  
The Macmillan Company.





RABINDRANATH TAGORE'S NEW DRAMA

# The King of the Dark Chamber

By

RABINDRANATH TAGORE

Nobel Prizeman in Literature, 1913; Author of "Gitan-gali," "The Gardener," "The Crescent Moon," "Sadhana," "Chitra," "The Post-Office," etc. Cloth 12 mo, \$1.25

"The real poetical imagination of it is unchangeable; the allegory, subtle and profound and yet simple, is cast into the form of a dramatic narrative, which moves with unconventional freedom to a finely impressive climax; and the reader, who began in idle curiosity, finds his intelligence more and more engaged until, when he turns the last page, he has the feeling of one who has been moving in worlds not realized, and communing with great if mysterious presences."

*The London Globe.*

---

PUBLISHED BY

THE MACMILLAN COMPANY

Publishers 64-66 Fifth Avenue New York

## You and I

BY HARRIET MONROE

*Cloth, 12mo, \$1.25*

In this book is brought together some of Miss Monroe's best work. As the editor of *Poetry: A Magazine of Verse*, wherein occasionally compositions of her own have appeared, and as a contributor to the better magazines, Miss Monroe has endeared herself to a large audience of discriminating people. A distinguishing feature of the collection is that it is notably representative of current ideas and sentiments, and pleasingly varied in theme. The author's subjects are chosen from the Panama Canal, the Titanic disaster, the turbine, the telephone, State Street, Chicago, and other modern phases or factors of life. There is also a group of love poems.

## Borderlands and Thoroughfares

BY WILFRID WILSON GIBSON

Author of "Daily Bread," "Fires," "Womenkind," etc.

*Cloth, 12mo, \$1.25*

With the publication of *Daily Bread* Mr. Gibson was hailed as a new poet of the people. *Fires*, his later volume, confirmed the impression that here was a man whose writing was close to real life, a man in whom were combined a sympathy and appreciation of humankind with a rare lyrical genius. This present book continues the work which Mr. Gibson can do so well. In it are brought together three plays and a number of short lyrics which reveal again his very decided talent. It is a collection which should indeed gratify those students of modern verse who are looking to such men as Gibson and Masefield for permanent and representative contributions to literature.

---

THE MACMILLAN COMPANY

Publishers

64-66 Fifth Avenue

New York

## Earth Triumphant and Other Tales in Verse

BY CONRAD AIKEN

*Cloth, 12mo, \$1.25*

Conrad Aiken is one of the first American writers to choose to tell his stories in verse. Helston, Masefield, and other Europeans have been doing it with marked success, but hitherto this country has had no notable representative in this line of endeavor. Though Mr. Aiken has been writing for a number of years, *Earth Triumphant and Other Tales in Verse* is his first published book. In it are contained, in addition to the several narratives of modern life, a number of shorter lyrics. It is a volume distinguished by originality and power.

## Van Zorn : A Comedy in Three Acts

BY EDWIN A. ROBINSON

*Cloth, 12mo, \$1.25*

This play makes delightful reading and introduces in the person of its author a playwright of considerable promise. Mr. Robinson tells an interesting story, one which by a clever arrangement of incident and skillful characterization arouses strongly the reader's curiosity and keeps it unsatisfied to the end. The dialogue is bright and the construction of the plot shows the work of one well versed in the technique of the drama.

---

THE MACMILLAN COMPANY

Publishers

64-66 Fifth Avenue

New York

## Plaster Saints

BY ISRAEL ZANGWILL. Cloth, 12mo. \$1.25

A new play of deep social significance.

## The Melting Pot

BY ISRAEL ZANGWILL. Revised edition. Cloth, 12mo.

This is a revised edition of what is perhaps Mr. Zangwill's most popular play. Numerous changes have been made in the text, which has been considerably lengthened thereby. The appeal of the drama to the readers of this country is particularly strong, in that it deals with that great social process by which all nationalities are blended together for the making of the real American.

## Sword Blades and Poppy Seed

BY AMY LOWELL, Author of "A Dome of Many-Coloured Glass." Boards, 12mo. \$1.25

Of the poets who to-day are doing the interesting and original work, there is no more striking and unique figure than Amy Lowell. The foremost American member of the "Imagists"—a group of poets that includes William Butler Yeats, Ezra Pound, Ford Madox Hueffer—she has won wide recognition for her writing in new and free forms of poetical expression. Miss Lowell's present volume of poems, "Sword Blades and Poppy Seed," is an unusual book. It contains much perhaps that will arouse criticism, but it is a new note in American poetry. Miss Lowell has broken away from academic traditions and written, out of her own time, real singing poetry, free, full of new effects and subtleties.

---

PUBLISHED BY

THE MACMILLAN COMPANY

Publishers 64-66 Fifth Avenue New York

## A LIST OF PLAYS

<b>Leonid Andreyev's</b> Anathema . . . . .	\$1.25
<b>Clyde Fitch's</b> The Climbers . . . . .	.75
Girl with the Green Eyes . . . . .	1.25
Her Own Way . . . . .	.75
Stubbornness of Geraldine . . . . .	.75
The Truth . . . . .	.75
<b>Thomas Hardy's</b> The Dynasts. 3 Parts. Each . . . . .	1.50
<b>Henry Arthur Jones's</b>	
Whitewashing of Julia . . . . .	.75
Saints and Sinners . . . . .	.75
The Crusaders . . . . .	.75
Michael and His Lost Angel . . . . .	.75
<b>Jack London's</b> Scorn of Women . . . . .	1.25
Theft . . . . .	1.25
<b>Mackaye's</b> Jean D'Arc . . . . .	1.25
Sappho and Phaon . . . . .	1.25
Fenris the Wolf . . . . .	1.25
Mater . . . . .	1.25
Canterbury Pilgrims . . . . .	1.25
The Scarecrow . . . . .	1.25
A Garland to Sylvia . . . . .	1.25
<b>John Masefield's</b> The Tragedy of Pompey . . . . .	1.25
<b>William Vaughn Moody's</b>	
The Faith Healer . . . . .	1.25
<b>Stephen Phillip's</b> Ulysses . . . . .	1.25
The Sin of David . . . . .	1.25
Nero . . . . .	1.25
Pietro of Siena . . . . .	1.00
<b>Phillips and Carr.</b> Faust . . . . .	1.25
<b>Edward Sheldon's</b> The Nigger . . . . .	1.25
Romance . . . . .	1.25
<b>Katrina Trask's</b> In the Vanguard . . . . .	1.25
<b>Rabindranath Tagore's</b> The Post Office . . . . .	1.00
Chitra . . . . .	1.00
The King of the Dark Chamber . . . . .	1.25
<b>Robinson, Edwin A.</b> Van Zorn . . . . .	1.25
<b>Sarah King Wiley's</b> Coming of Philibert . . . . .	1.25
Alcestis . . . . .	.75
<b>Yeats's</b> Poems and Plays, Vol. II, Revised Edition . . . . .	2.00
Hour Glass (and others) . . . . .	1.25
The Green Helmet and Other Poems . . . . .	1.25
<b>Yeats and Lady Gregory's</b> Unicorn from the Stars . . . . .	1.50
<b>Israel Zangwill's</b> The Melting Pot. New Edition . . . . .	1.25
The War God . . . . .	1.25
The Next Religion . . . . .	1.25
Plaster Saints . . . . .	1.25

PUBLISHED BY

**THE MACMILLAN COMPANY**

Publishers      64-66 Fifth Avenue      New York















